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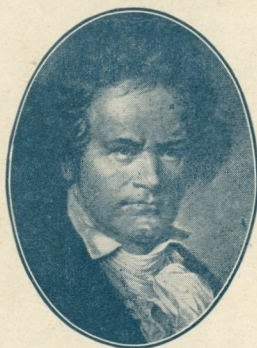


Music should strike fire from the heart of man & bring tears from the eyes of woman
— Beethoven.

BEEHOVEN CENTENNIAL NUMBER



BEETHOVEN



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The PHONOGRAPH MONTHLY REVIEW

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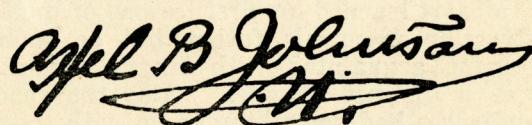
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Editorial

This number of THE PHONOGRAPH MONTHLY REVIEW is fittingly dedicated to the memory of Ludwig van Beethoven, the Centennial of whose death is being celebrated with appropriate memorial concerts and exercises all over the world. We see with joy the immense part the phonograph is playing in the anniversary activities of the great master, all of whose symphonies are now available in many different recorded versions.

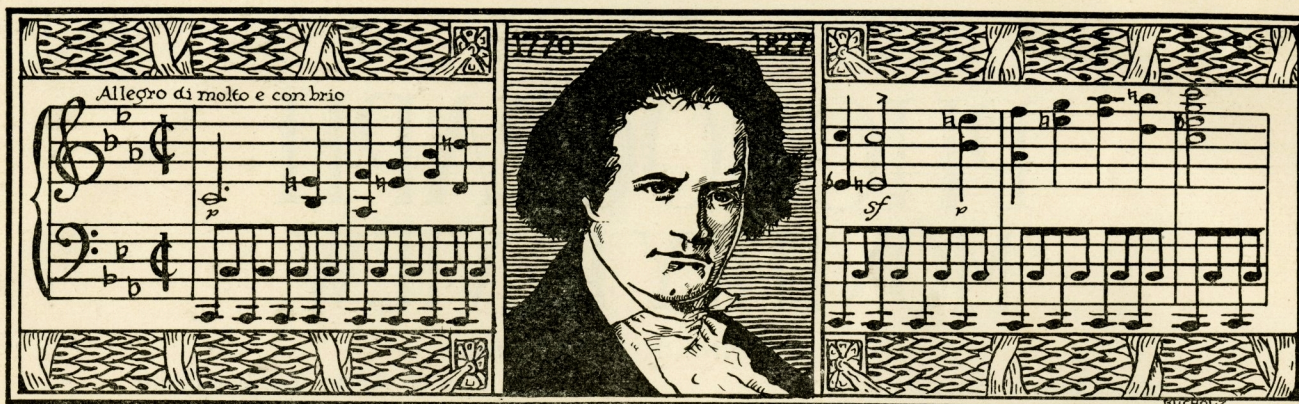
The finest tribute to Beethoven and the most effective way of honoring his memory is the performance of his masterpieces. We hope that every enthusiast will play the records of these works in his home and to his friends during this month of March. Phonograph Societies and informal groups of music lovers can play no more fitting programs than those devoted entirely to Beethoven's music.

On behalf of the American music lovers and phonograph enthusiasts we take this opportunity of extending our thanks to the artists and manufacturing companies who have captured in recorded form the imperishable beauty of these works. These recordings should make Beethoven's music during the next ten years as familiar and beloved to the many as the past one hundred years have made them to the few. Now Beethoven genius is available to everyone!



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Music should strike fire from the heart of man & bring tears from the eyes of woman
— Beethoven

Beethoven's Symphonies: One Hundred Years After

By RICHARD G. APPEL

IT was C. P. E. Bach who saw that a threefold form was possible. Instead of having the first theme repeated in the second part, he began to introduce a new theme and it is from this procedure that evolved the custom of having two themes in the Sonata form. The development section was only an expansion of something already in use and the recapitulation with the two themes in the first original key was a natural consequence. If C. P. E. Bach did not achieve the reward of distinctive themes he at least paved the way for Haydn and Mozart. It was from his "Frederick" and "Wurtemberg" Sonatas that Haydn derived his education.

When Haydn was dropped from the choir-school at St. Stephens' in Vienna he was able to maintain himself by violin lessons. A friend gave him treatises of Fux and Marpurg and compositions of Werner, Bonno, Wagenseil and C. P. E. Bach. Concentrating in these latter works he copied and analyzed them and when the opportunity came to direct the county-house orchestra at Weinzirl, he illustrated with it the principles of design which he had learned from Bach.

All musical form is the representation of proportion by musical and by 1780 the structural types of the sonata symphony and quartet were completely determined.

Mozart learned his first lessons of musical construction from his father but as soon as he became acquainted with Haydn's works there was a distinct change. Also the reaction of audiences had something to do with the form of the works.

When Mozart was asked to write a symphony for the Concerts Spirituels in Paris, he was warned to lay special emphasis on the *premier coup d'archet*. There were to be no repeats.

Not, says Hadow, because the Parisians could follow an exposition at a single hearing, but because they took no interest at all in construction and cared for nothing but epigrams in the dialogue. This shows for once the interplay of audiences and composers and that the content of a symphony do not fall into a design in the same way that particles drawn by an electric magnet do.

"Mozart found a form at hand and set himself to fill it with a most varied content of melodic invention!" He cared nothing that his construction ran along familiar lines; indeed, he was writing for a generation which could not have followed a more recondite scheme."

Now Beethoven was familiar with Mozart's sonatas and had lessons from Haydn. Without going into detail it should be evident that Beethoven was an individual working in a definite community with plenty of models about him. In fact he is the climax of the Viennese period in music.

When he wrote he took for granted a public familiar with the essentials of musical form. He was not writing for the wild man of Borneo except as the wild man of Borneo became Viennese. This is not to say that Beethoven did not write for humanity in general. Bekker says of his symphonies, "No other work of his has so many and such vital points of contact with the wide range of human culture, or has made so deep an impression upon the artistic consciousness of the masses. The Symphonies are the most popular of Beethoven's works, indeed they are the most popular of all serious instrumental music."

But it was only because Beethoven could take the general conceptions of form for granted that he could "Build fresh subtleties and new dances

upon the well-known lines." He at least assumed that his audience was intelligible. Can we insist on anything less? If an audience is willing to exercise its powers of concentration for a length of time on music as it does on drama or sport or occasionally even on the serious things of life, Beethoven takes them at their word and creates his masterpiece. His nine symphonies are few in number compared to Haydn's hundred and Mozart's forty and measured by their scale it is no wonder that some of his contemporaries were bewildered.

Before his day the symphony had been addressed to small and select circles of patrons and amateurs but Beethoven absorbed and turned to good use the stimuli he received and made the instrumental symphony the art-form of democracy."

Beethoven's symphonies were all produced within the limits of about a quarter of a century. The first was performed on April 2, 1880 in Vienna where they were all brought out. There were performances soon at Leipzig, Frankfurt-on-the-Main, Dresden, Brunswick, Berlin, Breslau and Munich. Before the Ninth had been performed on May 8, 1824, the First had been performed at Philadelphia in 1821. As the American symphony orchestra as it exists today has grown up to a large extent in response to an enthusiasm for Beethoven's symphonies, a table is added showing the dates of the first performances in America as far as they are available.

First Performance in Europe			First American Performance	
1	April	2, 1800	April 24, 1821	Philadelphia
2	April	15, 1803	Nov. 12, 1842	Boston
3	April	7, 1805	Feb. 15, 1843	New York
4	March	15, 1807	Nov. 24, 1849	New York
5	Dec.	22, 1808	Nov. 27, 1841	Boston
6	Dec.	22, 1808	Jan. 15, 1842	Boston
7	Dec.	8, 1813	Nov. 18, 1843	New York
8	Feb.	27, 1814	Nov. 16, 1844	New York
9	May	7, 1824	May 20, 1846	New York

From the records available it appears that the symphonies were performed in the order following 1, 5, 6, 2, 3, 7, 8, 9, 4, practically all in the decade of 1840-50. As early records become available it may be necessary to change a date or two, but the general impression remains. Beethoven's symphonies got their start in America the decade of the Mexican War. It is thus seen that the Beethoven cult goes back many years even in America. One of the earliest expressions of appreciation was the Beethoven Festival held in Boston in connection with the inauguration of Crawford's noble statue on the composer—the gift of Charles C. Perkins in March 1, 1856.

Perhaps few occasions have been more thrilling than the memorable jubilee concerts in honor of Lincoln's Emancipation Proclamation on New Year's Day, 1863, in Boston when Emerson first read his famous Hymn and Beethoven's Egmont Overture, E-Flat Pianforte Concerto and the Fifth Symphony were performed.

This brief survey of Beethoven's Symphonies through their hundred and more years of exist-

ence would of course be incomplete without reference to Beethoven's Symphonies and the phonograph. Just as Beethoven could never have imagined the large number of books that have been written about him, still less could he have had a vision of the process of tonal reproduction which was not only to carry his works to the far corners of the earth, but, which may be as important, was to preserve the readings or technical production—the equivalent of stage business in dramatics—of the great conductors of succeeding generations.

A whole book has been written on the subject of Beethoven as pianist and conductor. One point that might be mentioned is that Beethoven never played any music in public except his own—at least after his early years. Of course he improvised and many of his piano sonatas are evidently derived from improvisations. We know that he refrained from publishing many piano works so that he could keep certain tricks of execution to himself. It is possible that what was given out as an improvisation may have been something that was worked up more or less beforehand? This may sound like blasphemy, but it is at least conceivable. Of course many of the improvisations were made on the spur of the moment because the theme could not have been known beforehand.

Contrast this state of affairs with conditions of the present concert halls. It is quite the exception to hear a great virtuoso play anything original. It would seem that the effort to reproduce exhausts the impulse to original creation. And yet with the very high standards of the present day virtuosos, what would we not give for the privilege of hearing Beethoven's own rendition! It is not that he would play better than the contemporary artist, but he would play with understanding. It is a fact that much of the literature about Beethoven has grown up from the ineradicable question, "How would Beethoven have done it?"

If this is the case with his piano music, which was in a way a personal diary, how much more so in the case of the symphonies, works which demand so much from so many participants? What would we not give to hear Beethoven's personal rendition of these? The parallel seems obvious, but from what we can gather it does not hold. The traditions of orchestral performance have probably never been as high as they are today.

For many years after Beethoven's symphonies were composed the art of conducting them was more or less in its infancy. In most cases they appear to have been conducted by the concert master (first violinist). We know that for many years the conductors faced the audience—merely beating time—so that as far as conducting in the modern sense goes, it is comparatively recent.

And then the *personnel* of the orchestras which played Beethoven's symphonies seems to have been rather casually constituted. The concerts

appear to have been mostly benefit occasions. We have the spectacle of a man writing wonderful music for no particular orchestra. If there would appear to be little to regret in the way of having no permanent record of the manner in which the symphonies sounded on first hearing, that regret is more than made up for by the knowledge that today we can have complete recordings of each of the symphonies.

We know that it was an American, Thayer, who first published an index of Beethoven's compositions. His research told him that was the first requirement. Materials are not at hand at present to make anything like a complete survey of the history of phonograph recordings of the Beethoven symphonies. It is almost too contemporaneous to contemplate. Nevertheless, the historian of 2027, it may be, will be quite as interested in the first recordings of Beethoven's symphonies as Thayer and Nottebohm were in the first editions.

Were there any recordings from Beethoven anywhere before 1910? The earliest dates that I have been able to discover are some recordings by the Victor Talking Machine Company in 1912. In November of that year the Victor Company released the Leonore Overture, No. 3, recorded by the Victor Concert Orchestra. On one side of the second record was issued the Adagio from the Fourth Symphony played by Vessella's Band. Apparently this was the first fragment of a Beethoven symphony recorded in the United States. In May, 1913, the slow movement from the Sixth Symphony recorded by the Victor Concert Orchestra was released. In June of the same year came the second movement of the Fifth Symphony; in July the first movement. The last movement came out April, 1917, and the third movement in May, 1917.

The gradual process of recording or releasing the first entire symphony follows in a sense the way in which the symphonies were first introduced—piecemeal.

The first recording by a standard symphony orchestra was that of the Allegretto of the Eighth Symphony by the Philadelphia Orchestra under Stokowski, released in May, 1920. Toscanini and the La Scala Orchestra recorded the Finale of the Fifth Symphony and of the Third Symphony in 1920; also the Finale of the First Symphony, released in 1921. The first movement of the Fifth was brought out in a new version by Mengelberg and the New York Philharmonic Orchestra in April, 1922.

This apparently concludes the records by American orchestras of Beethoven Symphonies for the Victor Company to date.

The next stage was the issue of foreign recordings in this country—the first being that of the Seventh Symphony by Albert Coates and the Symphony Orchestra, released in June, 1922. About this time European recordings of note began to appear, notably in the Columbia catalogue: the Third by Sir Henry Wood and the 5th, 7th, 8th, and 9th by Weingartner.

The first issue of the Beethoven symphonies in complete recording were the Odeon versions made in Germany and distributed in the United States by the General (now the Okeh) Phonograph Corporation. These recordings were made by the Orchestra of the Berlin State Opera House directed by Dr. Weissman, except for the Seventh, which was directed by Dr. Mörike.

Another important series is that of the Polydor recordings which include all nine symphonies recorded under the direction of Klemperer (1 and 8), Fried (2 and 3), Pfitzner (4 and 6), Seidler-Winkler (5 and 9) Wohlleben (7), Strauss (7), and Furtwaengler (5).

The latest development of course is the electrical recordings which are indicated in the complete list which follows. Weingartner's Ninth for Columbia was the first one of these to appear.

It is unnecessary to note what a debt of gratitude the Beethoven lover is under to each of the phonograph companies who have by experimentation built up a remarkable library of the symphonies. Note especially that the whole development appears to come between 1912-1927.

RECORDINGS OF BEETHOVEN SYMPHONIES

Electrical recordings are starred (*).

First Symphony:

- Columbia *Masterworks Set No. 57—Royal Philharmonic Orchestra. (George Henschel).
- Parlophone P1886-8—Berlin State Opera House Orchestra (Weissmann).
- Odeon 5094-6—Berlin State Opera House Orchestra (Weissmann).
- Polydor 69760-3—Berlin State Opera House Orchestra (Klemperer).
- Victor 6300—(Finale) La Scala Orchestra (Toscanini).
- Polydor 67874—(1st Mvt.) Berlin Philharmonic Orchestra (Abendroth).

Second Symphony:

- Columbia *Masterworks Set No. 45—London Symphony Orchestra (Beecham).
- Odeon 5097-5100—Berlin S. O. H. Orch. (Weissmann).
- Parlophone P 1889-92—Berlin S. O. H. Orch. (Weissmann)
- Polydor 69799-802—Berlin State Opera House (Fried).

Third Symphony ("Eroica"):

- Victor *(No. not yet announced)—Symphony Orchestra (Coates).
- Columbia *Masterworks Set No. 46—New Queen's Hall Orchestra (Wood).
- Parlophone P 1845-51—Berlin State Opera House Orch. (Weissmann).
- Odeon 5101-7—Berlin State Opera House Orch. (Weissmann).
- Polydor 69706-11—Berlin State Opera House Orch. (Fried).
- Columbia 7081-3 M—New Queen's Hall Orch. (Wood). Withdrawn.
- Polydor 65508—(Scherzo) Württembergischen Landestheaters Orch. (Busch).

Fourth Symphony:

- Columbia *Masterworks Set No. 47—Halle Orch. (Harty).
- Parlophone P 1861-4—Berlin State Opera House Orch. (Weissmann).
- Odeon 5073-6—Berlin State Opera House Orchestra (Weissmann).
- Polydor 69663-7—Berlin State Opera House Orchestra (Pfitzner).
- Victor 35269—(Adagio) Vessella, Band.

Fifth Symphony:

- Victor *9029-32—Royal Albert Hall Orch. (Ronald).
- Columbia *Masterworks Set. No. 48—Royal Philharmonic (Weingartner).
- Polydor *69855-9—Philharmonic Orchestra of Berlin (Furtwaengler).
- Odeon 5053-6—Berlin State Opera House Orchestra (Weissmann).
- Parlophone P 1792-5—Berlin State Opera House Orch. (Weissmann).

- H.M.V. D 89-92—Berlin Philharmonic (Nikisch).
 Victor 55250-3—Royal Albert Hall Orchestra (Ronald).
 Withdrawn.
 Columbia Masterworks Set No. 12—London Symphony
 (Weingartner). Withdrawn.
 Polydor 69638-41—Berlin New Symphony (Seidler-
 Winkler).
 Victor 18124, 35580, 18278, and 35637—Victor Concert
 Orch. Withdrawn.
 Victor 6304—(Finale) La Scala Orch. (Toscanini).
 Victor 1069—(1st Mvt.) N. Y. Philharmonic (Mengelberg)
Sixth Symphony ("Pastoral"):
 Columbia *Masterworks Set No. 61—Royal Philharmonic
 (Weingartner).
 Odeon 5086-90—Berlin State Opera House Orchestra
 (Weissmann).
 Parlophone P 1826-30—Berlin State Opera House Orch.
 (Weissmann).
 Polydor 69642-7—Berlin New Symphony Orch. (Pfitzner).
 Victor 35320—(2nd Mvt.) Victor Concert Orch. With-
 drawn.
Seventh Symphony:
 Columbia *Masterworks Set No. 63—Royal Philharmonic
 (Weingartner).
 Polydor *69836-9—Berlin State Opera House Orchestra
 (Strauss).
 Odeon 5062-6—Berlin State Opera House Orch. (Mörike).
 Parlophone P 1781-5—Berlin State Opera House Orch.
 (Mörike).
 Victor 55165-6, and 55174—Symphony Orchestra (Coates).
 Withdrawn.
 Polydor 69659-62—Berlin State Opera House Orchestra
 (Wohllebe).

- Columbia Masterworks Set No. 1—London Symphony
 (Weingartner). Withdrawn.
 Polydor 69648—(2nd and 4th Mvts.) Berlin Philharmonic
 (Pfitzner).

Eighth Symphony:

- Columbia *Masterworks Set No. 64—Royal Philharmonic
 (Weingartner).
 Odeon 5067-9—Berlin State Opera House Orchestra
 (Weissmann).
 Parlophone P 1786-8—Berlin State Opera House Orch.
 (Weissmann).
 Polydor 69786-8—Berlin State Opera House Orchestra
 (Klemperer).
 Columbia Masterworks Set No. 2—London Symphony
 (Weingartner). Withdrawn.
 Second Movement:
 Victor 6243—Philadelphia Symphony (Stokowski).
 Columbia 7073 M—New York Symphony (Damrosch).
 Polydor 69647—Berlin New Symphony Orch. (Pfitzner).

Ninth Symphony (Choral):

- Columbia *Masterworks Set No. 39—London Symphony
 (Weingartner).
 Polydor 69607-13—Berlin New Symphony Orchestra
 (Seidler-Winkler).
 Vocalion 35050-6—Berlin State Opera House Orchestra
 (Weissmann and Mörike).
 Parlophone P 1852-60—Berlin State Opera House Orch.
 (Weissmann and Mörike).
 Victor 55256-63—Symphony Orch. (Coates).
 H. M. V. D 842-9—Symphony Orch. (Coates).

(To be continued in the next issue)

Columbia Centennial Activities

THE world is familiar with centennial editions of the works of great authors. Composers have not been so fortunate. Their centennials have been observed by innumerable concerts. These left no monument to posterity such as has rewarded the authors. The phonograph record, by perpetuating the centennial performances of the works of Ludwig Van Beethoven has opened a new path in the commemoration of the great composer. Music has conquered the bounds of time. The celebration of Beethoven's life work from now on is not a mere memory, but an ever present force making for the music appreciation of the future. The Columbia Phonograph Company, therefore, contributes its centennial recordings as the one lasting memorial to the greatness of Beethoven.

The "Special Beethoven Centennial Issues" are as follows:

Set No.

- 57—Symphony No. 1, in C major, Op. 21: in eight parts; By Sir George Henschel and Royal Philharmonic Orchestra.
 45—Symphony No. 2, in D, Op. 36: in eight parts. By Sir Thomas Beecham, Bart., and London Symphony Orchestra.
 46—Symphony No. 3 (Eroica), in E flat, Op. 55, in fourteen parts. By Sir Henry J. Wood and New Queen's Hall Orchestra.
 47—Symphony No. 4, in B flat, Op. 60, in ten parts. By Sir Hamilton Harty and Halle Orchestra.
 48—Symphony No. 5, in C minor, Op. 67, in eight parts. By Felix Weingartner and Royal Philharmonic Orchestra.
 61—Symphony No. 6, (Pastoral) in F, Op. 68, in ten parts. By Felix Weingartner and Royal Philharmonic Orchestra.

- 63—Symphony No. 7, in A major, Opus 92. By Felix Weingartner and Royal Philharmonic Orchestra.
 64—Symphony No. 8, in F, Op. 93. By Felix Weingartner and Royal Philharmonic Orchestra.
 54—Moonlight Sonata, Op. 27, No. 2, in four parts. By Ignaz Friedman.
 Sonata Pathétique, Op. 13, in four parts. By William Murdoch.
 53—Sonata in A (Kreutzer Sonata) in ten parts. By Albert Sammons—violin; William Murdoch—piano.
 65—Sonata Appassionata, in F minor, Op. 57. By William Murdoch.
 58—Quartet in F major, Op. 18, No. 1, in six parts. By Lener String Quartet of Budapest.
 59—Quartet in C minor, Op. 18, No. 4, in six parts. By Lener String Quartet of Budapest.
 60—Quartet in B flat, Op. 18, No. 6, in six parts. By Lener String Quartet of Budapest.
 49—Quartet in F major, Op. 59, No. 1, in ten parts. By Lener String Quartet of Budapest.
 50—Quartet in E minor, Op. 59, No. 2, in eight parts. By Lener String Quartet of Budapest.
 51—Quartet in C major, Op. 59, No. 3, in eight parts. By Lener String Quartet of Budapest.
 56—Quartet in F minor, Op. 95, in six parts. By Lener String Quartet of Budapest.
 55—Quartet in F major, Op. 135, in six parts. By Lener String Quartet of Budapest.
 52—Trio in B flat, Op. 97, Violin, Cello, Piano, in ten parts. By Albert Sammons, W. H. Squire, and William Murdoch.
 Record No. 67273—Coriolan Overture, Op. 62, in two parts. By William Mengelberg and Concertgebouw Orchestra of Amsterdam.

The critical listener to the classics of music will want to know that these Columbia Masterworks are unedited, unabridged, and untampered with. The Company has asserted the policy of not re-writing great music.

While this library of Beethoven records is the monument that will survive anniversary activities, the Columbia Phonograph Company has recognized the great interest in Beethoven, which comes as near to mass appreciation as the parallel of Shakespeare and Michael Angelo. To be in harmony with this surprisingly great public sentiment, the Company has planned and is carrying through a "Beethoven Week," March 20 to 26, in which the civic and educational features will have their own reason for existence. By this we mean that it will be the effort of "Beethoven Week" to bring to a point the convergence and many sided tributes that are sought to be paid to Beethoven.

That it is within the province of a business organization to attempt such a synthetic task is the opinion of leaders in art, science, and industry, who have given their moral support to the Columbia Phonograph Company in organizing "Beethoven Week." That all forms of cultural activity are allied at some point with music is evidenced in the personnel of this national Advisory Body, of which Mr. George Eastman is Chairman. The list shows, in addition to fifty musicians, twenty-two college presidents, five representatives of the clergy, thirty civic leaders, and twelve specialists in the pure and applied arts.

Many of this group are co-operating as volunteers in working out the details of "Beethoven Week." Among these are Professor Walter Spalding of Harvard University; Harold Bauer, President of the Beethoven Association; Howard Hanson, the composer; Professor Guido Adler; Felix Salmond; Thomas Whitney Surette; George H. Gartlan, Director of Music of the New York Public Schools; Harold McCormick; William Allen White; and Samuel W. Reyburn.

Briefly, the scope of "Beethoven Week" is to enable music-lovers to add their tribute to those of professional musicians and to accomplish this as an organized community expression through schools, churches, and civic organizations. It is, therefore, the plan of the Advisory Body to arrange commemorative exercises throughout the country as a civic tribute with the participation of city officials and civic bodies. The program of such commemorative exercises, whether in school auditorium or other civic center, will comprise addresses by the leading citizens of the community, the reading of the Centennial Address, and the performance of various works of Beethoven, in which the Master reached his broadest emotional message. At all of these programs the Funeral March of the "Eroica" Symphony is to be played with the audience standing. The material for these programs is being prepared by the research staff of the National Advisory Body of Beethoven Week, which comprises specialists.

School officials from all over the country have extended offers of co-operation, including Dr. William J. O'Shea, as Superintendent of New York Schools; and the commissioners of education of the states of California, Connecticut, Georgia, Massachusetts, Minnesota, Pennsyl-

vania, Vermont, Wisconsin, and Wyoming. Co-operation with other states is in process of organization.

As a specifically American tribute to Beethoven, Howard Hanson has accepted the invitation of the Advisory Body of "Beethoven Week" to compose in the orchestral form a work to be performed during the celebration.

The Centennial Essay for free distribution to schools and colleges to be read during "Beethoven Week" is now being written by Daniel Gregory Mason, composer and professor of music at Columbia University.

Material on the religious aspects of Beethoven's art, for use by churches throughout the country, is being edited under the supervision of Bishop William T. Manning.

In order that modern mechanism may be turned to constructive educational purposes, the Columbia Phonograph Company is working out a program of co-operation with radio stations throughout the country so that the message of Beethoven's life and work may be broadcast in the literal sense of the word.

Other features of the program for "Beethoven Week" are performances by phonograph societies of the new Masterworks issued for the Centennial of Beethoven, comprising the nine symphonies, the Opus 18 group of quartets, the Rasumowsky quartets, the Harp quartet, Quartets 95, 131, 132, and 135; trios, sonatas, overtures, and concertos of the Master.

Thus the greatest of the works of the Master are now finally accessible, and it is the consensus of opinion that the works selected for the Columbia Centennial Edition are truly representative of his greatest moods.

The "Beethoven Week" in America is exchanging data and plans with the Vienna Committee.

Industry has taken a broad view of the forthcoming Beethoven Centennial, as is evidenced in the statement issued by *Harold McCormick, President of the International Harvester Company*:

"It is with pleasure and satisfaction that I and myself a member of the Advisory Body of the Beethoven Centennial, sponsored by Mr. George Eastman. It is gratifying to feel that, in this, as well as in other instances, I may, with propriety, be identified alike with commercial enterprises and art enterprises, and that they relate to each other in a harmonious, helpful way. The field of art, of which the realm of music is such a large part, can be developed by American business men with great good to all, including helpfulness to their commercial activities as well as benefits to themselves personally. To my mind, music is a large factor in the development of the artistic nature within ourselves, which reacts favorably in almost any activity with which we may be connected. The Encouragement of Music and the Recognition of its High Lights in the way of Memorial Centennials, and respect for the great Artists of Music who have gone on before, are all in the way of helpfulness in the daily life of all of us. In the industrial world more and more one sees the recognition of music entering into the social life of the aggregation of individuals forming the industrial families of large companies and corporations. In the case of the Harvester Company, we have choral society. We have bands of music at the various plants. We have individual entertainers among members of the Harvester family who give us the treat of their work and their art on occasions where we assemble together. One might say of us that music is more and more a part of our social development as a re-

creative influence in contrast to the work of the day. Even in the work of the day, it must have its beneficial and wholesome influence. Therefore, I am glad, as one of this group, to be a party to the Beethoven Centennial movement. I send my best wishes for the great success of this project."

Mr. Eastman voiced the opinion of the members of the Advisory Body in a message just received.

Other members of the Advisory Board have expressed similar views.

Nicholas Murray Butler, President of Columbia University:

"The name Beethoven stands in the history of civilization, and particularly in the history of Fine Arts, in an outstanding place. It is an unhappy convention that youth are taught the names and services of important monarchs, of great captains and sometimes of the chief men of letters, but without hearing anything in school or in college of those great artists who, themselves captains of the spirit in some one of its various forms of expression, have made literally massive contributions to human achievement and human satisfaction. Beethoven is one of these great captains, and we must not pass lightly over any opportunity to commemorate his name and his service to mankind. The coming centenary of his death offers us such opportunity."

James R. Angell, President of Yale University:

"Because Beethoven represents so supremely the purest and most enduring elements in music, it is peculiarly fitting that,

in a generation too widely affected by debased standards of taste, his creative genius should be gratefully recognized by those who accept and honor his ideals."

James M. Cox of Ohio:

"The layman point of view toward music is undergoing a very progressive change in our country. It cannot but be accepted as an increasing inclination toward the cultural things of life."

Reverend S. Parks Cadman:

"I heartily concur with the message of Mr. George Eastman in reference to the Beethoven Centennial for March 20-26, 1927. No possible estimate could do justice to the glorious contribution which this great composer has made to our common civilization. He has spoken in a universal language of classic dignity and elevation not only for music but for religion, for art, for education, for culture in its deepest sense and indeed for the whole life of men regarded as a spiritual existence. It seems to me that all the Churches, irrespective of denominational ties could well unite to extend the influence of so great a master as Beethoven. Our worship is indissolubly allied to music in manifold ways and indebtedness as Churchmen to Beethoven is simply inexpressible for these reasons and others that could be named. I sincerely trust that the Christian and Jewish organizations independently of the nation will take a part in the Centennial."

William Allen White:

"I am serving as a member of the committee to promote the Beethoven Centennial because I believe that the world will move further, faster, through the agency of music than any other one lever which is now prying man loose from his yesterdays to his glorious tomorrows."

Recorded Symphony Programs

The Standard Orchestral Repertory In The Concert Hall and In The Home

A CAREFUL study of the programs of practically all the American Symphony Orchestras bears out the claims of phonograph enthusiasts that the large majority of the standard orchestral repertory is available today in recorded form. This feature is intended to assist the phonograph owner to duplicate as far as possible symphony concerts in his home by listening to the recorded work played and the different versions available.

For the sake of conciseness and practicability these lists will be presented with as little comment as possible. Reviews appearing in the magazine will be referred to constantly.

The following abbreviations and symbols will be used throughout:

* signifying a work thought to be of special merit or unusual interest.

() around the catalogue number of a recording, signifying that the work is electrically recorded.

Unless otherwise indicated, the work will be understood to consist of 12 in double-faced records. The number of parts—sides—will be given in parentheses immediately after the name of the work.

In listing the recorded versions of a work, the complete versions will come first. In many cases, however, it has not been possible or practicable to determine whether the work is absolutely uncut or not. In most cases the number of parts will give a fairly reliable clue.

In giving the names of the orchestras, the words "Symphony Orchestra" will be understood if the name of the city alone is given. The name of the conductor will follow after a dash; if there is a guest conductor, his name, in parentheses, will follow that of the regular conductor.

To illustrate:

Rimsky-Korsakow: Scheherazade (Symphonic Suite) Op. 35.

Played by: Minneapolis—Verbrugghen, Oct. 22, 1926; Atlanta—Leide, Nov. 14; Boston Philharmonic—Leginska, Nov. 21; Cleveland—Sokoloff, Dec. 16; Boston—Koussevitzky, Dec. 24; St. Louis—Ganz, Jan. 21, 1927; N.Y. Philharmonic — Mengelberg (Georgesco),

Recordings: Odeon 5057-61 (10) Morike—Berlin State Opera House Orch. (Practically complete).

Columbia 7088-90 M (6) 2nd and 4th movements. Coates—London Symphony Orch.

H. M. V. (C1287-8) (4) Goossens—Royal Opera (Covent Garden) Orch.

Polydor 66067-9 (6) 1st and 2nd Mvts. Dirk Fock—Berlin State Opera House Orch.

Victor 6246 (2) Stokowski—Philadelphia (single side cut version each of third and fourth movements.)

(Withdrawn: H. M. V. D131-2 (4) Ronald—Royal Albert Hall Orch.)

See review of Odeon version in the October

issue, page 28. Morike's recording is practically complete; cuts of a few measures being made in a few places. Coates' 2nd and 4th mvts. for Columbia are old, but very spirited. The new electrical H.M.V. 4-part version (movements not specified) has just been issued. Undoubtedly this work will shortly be recorded completely under the new process; the prominent place it holds on Symphony programs would seem to well warrant this. (See also February issue, page 218.)

The lists are drawn from the following American Symphony Orchestras now sending their programs to the Studio.

Atlanta Symphony Orchestra—Enrico Leide, Conductor.
 Boston Philharmonic—Ethel Leginska, Conductor.
 Boston People's Symphony—Stuart Mason, Conductor.
 Boston Symphony Orchestra—Serge Koussevitzky, Conductor.
 Cleveland Symphony Orchestra—Nicholai Sokoloff, Conductor.
 Los Angeles Symphony Orchestra—Henry Rothwell, Conductor.
 Minneapolis Symphony Orchestra—Henri Verbrugghen, Conductor.
 New York Philharmonic—Willem Mengelberg, Wilhelm Furtwaengler, Conductors.
 New York Symphony Orchestra—Walter Damrosch, Otto Klemperer, Conductors.
 Rochester Philharmonic Orchestra—Eugene Goossens, Conductor.
 San Francisco Symphony Orchestra—Alfred Herz, Conductor.
 St. Louis Symphony Orchestra—Rudolph Ganz, Conductor.

Although the works of Beethoven have figured prominently on American Symphony programs all through the season thus far, the season of the Beethoven Centennial will find nearly all programs devoted exclusively to Beethoven. Consequently, lists of Beethoven works will not be included until the Centennial programs come in.

The works of Wagner, also, figure to such a high degree on orchestral programs that they deserve a whole month's feature by themselves.

Debussy: Prelude to The Afternoon of a Faun

Played by: Rochester Philharmonic—Goossens, Oct. 28, 1926; Minneapolis—Verbrugghen, Nov. 19; Boston Peoples'—Mason, Jan. 9, 1927; St. Louis—Ganz, Jan. 21; Los Angeles—Rothwell, Jan. 27; San Francisco—Herz, Jan. 30.
 Recordings: Columbia (67219 D) Klenau—Royal Philharmonic.
 Victor (6481) Stokowski—Philadelphia.
 H.M.V. (D 1128) Ronald—R.A.H.
 D 02124, Whitmore—Aeolian.

All excellent 2 part complete versions; the first three electrical. See January issue, page 186, for reviews and comparisons.

Tschaikowsky: Fourth, Fifth, and Sixth (Pathetique) Symphonies

Fourth Symphony, F minor, Op. 36
 Played by: N. Y. Symphony—Damrosch, Nov. 28, 1926; Boston People's—Mason, Nov. 28; Cleveland—Sokoloff, Dec. 23; Philadelphia—Stokowski (Rodzinski), Jan. 28, 1927.
 Recordings: H.M.V. (D 1037-41) (10) Ronald—R.A.H.
 Single movements: Scherzo, Columbia (Eng.) L 1006 (1) Wood—N.Q.H.; Finale.* Victor 6050 (2) Muck—Boston; Second Mvt., Columbia L 1016, (1) Beecham; Vocalion, D 02124, Whitmore—Aeolian.)

Fifth Symphony, E minor, Op. 64
 Played by: St. Louis—Ganz, Dec. 17, 1926; Los Angeles—Rothwell, Dec. 30; N. Y. Philharmonic—Mengelberg, Oct. 17.

Recordings: *Victor 55281-6 (12) Coates—Symphony.
 (Single mvts. Andante cantabile, Victor 6430-1
 (3) Stokowski—Philadelphia.
 (Cut version; mvts. not specified. Eng. Columbia 487-8 (4) Romani—Milan Symphony.)

Sixth ("Pathetique") Symphony, B minor, Op. 71
 Played by: Rochester—Goossens, Oct. 28, 1926; Minneapolis—Verbrugghen, Oct. 29; N. Y. Philharmonic—Mengelberg, Dec. 19; Boston Peoples'—Mason, Jan. 2, 1927; San Francisco—Herz, Jan. 9.

Recordings: *Odeon 5044-50 (12) Weissmann—Berlin S.O.H.
 Polydor 66332-6 (10) Walter—Berlin S.O.H.
 Victor 55240-4 (10) Ronald—R.A.H.
 Columbia Masterworks Set No. 6 (8) Wood—N.Q.H.

(Separate mvts. Victor 6374 (2nd and 4th mvts.)
 Mengelberg—N.Y. Philharmonic; Victor 6242
 (1) 3rd mvt. Stokowski—Philadelphia; Polydor 69676 (2) 2nd mvt. Walter—Philharmonisches; Columbia 7095 M (2nd and 3rd mvts.)
 Beecham—Beecham Symphony; Columbia A 5594 (1) 1st mvt. Columbia Symphony;
 H.M.V. D 163 (1) 3rd mvt. Ronald—R.A.H.

Coates' version of the Fifth Symphony is one of the outstanding orchestral records of all time (see review in January issue, page 181). Sir Landon Ronald's H.M.V. version of the Fourth is the only complete version; it was one of the early electrical recordings and is a very uneven work and one that has aroused a great deal of discussion. (See reference in December issue, page 126.) The Odeon Pathetique is easily the finest version available today; Mengelberg's 1 part version of the last movement, however, should not be overlooked. An electrical recording of this ever popular symphony will no doubt be issued soon.

Dvorak: Carneval Overture, Op. 92

Played by: San Francisco—Herz, Dec. 10, 1926; Cleveland—Sokoloff, Jan. 13, 1927.
 Recordings: Victor (6560) (2) Stock—Chicago.
 H.M.V. (D 1062) (2) Ronald—R.A.H.

Stock's version is very brilliant—almost overpoweringly so. Landon Ronald's has not yet reached the Studio.

Franck: Symphony in D minor

Played by: Boston—Koussevitzky, Oct. 18, 1926; Philadelphia—Stokowski, Dec. 23; Cleveland—Sokoloff, Jan. 13, 1927; Minneapolis—Verbrugghen, Feb. 18.
 Recordings: Columbia Masterworks Set No. 10 (8) Wood—N.Q.H.

French H.M.V. W 579-82 (8) Orchestre Concerts Padeloup.

See re-review of Columbia version in February issue, page 231. (The French version was there mistakenly alluded to as 6-part, instead of 8. It has not been heard at the Studio, but very possibly it is complete. The Conductor's name is not given in the French catalogue.)

Mozart: Symphony No. 35 in D ("Haffner")

Played by: N. Y. Symphony—Damrosch, Oct. 29, 1926; San Francisco—Herz, Nov. 14.
 Recording: *Columbia Masterworks Set No. 42 (6) Harty—Halle.

See December issue, page 183, for review.

Mendelssohn: Midsummer Night's Dream Music Overture

Played by: Philadelphia—Stokowski, Dec. 3, 1926.
 Recordings: Parlophone P 1255-6 (3) Morike—Berlin S.O.H.
 H.M.V. D 153 (2) Ronald—R.A.H.
 Polydor 65842-3 (3) Blech—Berlin S.O.H.
 Brunswick 20011 (1) Capitol Grand Orchestra.

Scherzo

Played by: Cleveland—Sokoloff, Nov. 25, 1926; Philadelphia—Stokowski, Dec. 3; Minneapolis—Verbrugghen, Dec. 5.
Recordings: *Brunswick (50074) (1) Toscanini—N.Y. Philharmonic.

Parlophone P 1256 (1) Mörike—Berlin S.O.H.
H.M.V. (D 1097) (2) Ronald—R.A.H.
Polydor 65865 (1) Busch—Dresden S.O.H.
Polydor 65843 (1) Blech—Berlin S.O.H.
Victor 6238 (1) Stokowski—Philadelphia.
Victor 6302 (1) Toscanini—La Scala.

* * * * *

Nocturne

Played by: Cleveland—Sokoloff, Nov. 25, 1926; Philadelphia—Stokowski, Dec. 3; Minneapolis—Verbrugghen, Dec. 5.
Recordings: H.M.V. (D 1034) (2) Ronald—R.A.H.

*Brunswick (50074) (1) Toscanini—N.Y. Philharmonic.

Edison 80356 (1) American Symphony.

Polydor 62465 (1) Blech—Berlin Philharmonisches

See the review of Toscanini's remarkable Brunswick recording of the Scherzo and Nocturne in the October issue, page 37. The Midsummer Night's Dream music records well for the most part, but demands absolute perfection on the part of the conductor and orchestra. It is unfortunate there is not an adequate, complete version of the Overture easily available in this country.

Strauss: Death and Transfiguration

Played by: Minneapolis—Verbrugghen, Nov. 26, 1926; Philadelphia—Stokowski, Dec. 3; Los Angeles—Rothwell, Dec. 16; St. Louis—Ganz, Feb. 4, 1927.

Recordings: Odeon 5070-2 (6) Mörike—Berlin S.O.H.

Polydor 65871-3 (6) Abendroth—Berlin Philharmonisches.

Columbia Masterworks Set No. 15 (5) Walter—Royal Philharmonic.

H.M.V. D 743-4 (4) Coates—Symphony.

Mörike's version easily leads, but this work really demands an electrical recording. Walter's reading has many fine points. Coates' version is badly cut, of course.

Strauss: Don Juan

Played by: Los Angeles—Rothwell, Oct. 21, 1926; San Francisco—Herz, Nov. 28; N.Y. Symphony—Klemperer, Jan. 7, 1927; N.Y. Philharmonic—Mengelberg (Georgesco), Jan. 23.

Recordings: *Victor 55176-7 (4) Coates—Symphony.

*Odeon 5091-3 (4) Mörike—Berlin S.O.H.

Polydor 65856-7 (4) Strauss—Berlin S.O.H.

Columbia (Eng.) L 1412-20 (4) Strauss—London Symphony.

All four versions are good. The Victor one has now been withdrawn. Both Coates and Mörike do excellently; Strauss' readings are perhaps less dynamic, but have the interest of being the composer's own version.

Schubert: Symphony in B minor ("Unfinished")

Played by: Los Angeles—Rothwell, Oct. 31, 1926; N. Y. Philharmonic—Mengelberg (Georgesco), Jan. 23, 1927; Boston Peoples'—Mason, Jan.—

Recordings: *Columbia Masterworks Set No. 41 (6) Wood—N.Q.H.

Victor 6459-61 (6) Stokowski—Philadelphia.

Odeon 5008-10 (6) Mörike—Berlin S.O.H.

Polydor 69597-9 (5) Blech—Berlin Philharmonisches.

Polydor 69778-80 (6) Klemperer—Berlin S.O.H.
H.M.V. (C 1295-6) (6) Goossens—R.O. (Convent Garden.)

Vocalion D 02122-8 (4) Whitmore—Aeolian.

Velvet Face; Boulton—British Symphony.

Wood's and Goossens' versions are the only electrical ones so far. See review of the first and comparisons with Stokowski's, etc., by M. S. in the November issue, page 35; also note by Mr. Henry S. Gerstle regarding the Odeon version in the January issue, page 174. There are a number of mechanical recordings, mostly badly cut, that are now withdrawn and are not listed here.

Glinka: Overture to Russian and Ludmilla

Played by: Los Angeles—Rothwell; St. Louis—Ganz, Dec. 17, 1926; N.Y. Philharmonic—Mengelberg, Dec. 26, etc.; Philadelphia—Stokowski (Rodzinski), Jan. 14, 1927; Rochester—Goossens, Feb. 10.

Recording: Victor 55196 (1) Coates—Symphony.

Now withdrawn.

Omissions and errors are of course inevitable in the above lists, which should be considered largely as experiments. Corrections and additions will be appreciated; also notes expressing comment on the recordings. Please address all such communications to "Recorded Symphony Programs Dept.," THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.

A few omissions in the recorded repertory might be mentioned here. Borodin's great symphony, No. 2 (played this season by the Los Angeles and Boston Symphonies; Strauss' Don Quixote, played by the N. Y. Philharmonic, Nov. 15, 1926; Respighi's Pines of Rome, played by the Minneapolis and Boston Symphonies; Rachmaninoff's 2nd Symphony, Minneapolis, Nov. 19; Haydn's "London" Symphony (one of the most delightful of all), Rochester, Feb. 3, 1927; Ravel's "La Valse," Los Angeles, Nov. 18, Boston, Dec. 17; Rabaud's La Procession Nocturne, played by the Boston Peoples' Symphony and N. Y. Philharmonic. Ravel's Daphnis and Chloe suites have also been widely played. More complete lists of these works will be given later. Specimen programs in full will also be printed, with the recorded works checked.

A FEW SPECIMEN PROGRAMS

(The works recorded are marked with an "x". The recordings will be listed and compared later when printed in the regular lists.)

Atlanta Symphony Orchestra, Enrico Leide, Conductor.

December 19, 1926

Mendelssohn: Fingal's Cave Overture (x); Dvorak: "New World" Symphony (x); Liszt: E flat Concerto for Piano—Rosita Renard, Soloist (x); Wagner: Träume (x); Kreisler: Caprice Viennois (x); Tchaikovsky: Marche Slave (x).

* * * * *

Cleveland Symphony Orchestra, Rudolph Ganz, Conductor
All-Tchaikovsky Program, December 23, 1926

"Romeo and Juliet" Overture-Fantasy; Ballade, "Le Voyage;" Waltz from The Sleeping Beauty (x); Symphony No. 4, F minor (x).

* * * * *

Los Angeles Philharmonic, Walter Henry Rothwell, Conductor
All-Beethoven Program, December 2, 1926

Symphony No. 7, A major (x); Overture, "Leonore" No. 3 (x); Concerto for Piano in E flat (Emperor) Richard Buhlig, Soloist (x).

* * * * *

St. Louis Symphony, Rudolph Ganz, Conductor

January 21, 1927

Wagner: Prelude to The Meistersingers (x); Saint-Saens: Concerto for Violoncello, A minor, Max Steindel, Soloist (x); Debussy: Prelude to The Afternoon of a Faun (x); Rimsky-Korsakow: Scherherazade (x).

Philadelphia Symphony, Leopold Stokowski, Conductor
January 28, 1927 (Artur Rodzinski, Conducting)
Rossini: Overture to The Barber of Seville (x); Schreker:
Prelude to a Drama; Charpentier: Impressions d'Italie (re-
corded in part); Tchaikowsky: Symphony No. 4, F minor (x).

* * * * *

Rochester Philharmonic, Eugene Goossens, Conductor
February 10, 1927

Glinka: Overture, Russlan and Ludmilla (x); Schumann:
Symphony No. 1 (x); Mendelssohn: Concerto for Violin,
Richard DeSylva, Soloist (x); Eciheim: Oriental Rhapsody;
Bach: Air on G string (x); Auber: Overture, Fra Diavolo (x).

* * * * *

Boston Symphony Orchestra, Serge Koussevitzky, Conductor
December 10, 1926

C. P. E. Bach: Concerto for Orchestra in D major (arr. by
Steinburg); Stravinsky: Suite, The Fire-Bird (x); Sibelius:
Symphony No. 7; Sibelius: Finlandia (x).

* * * * *

San Francisco Symphony, Alfred Herz, Conductor
December 16, 1926

Wagner: Prelude to Lohengrin (x); Mozart: Concerto No.
4 for Violin (D major) Lajos Fenster, Soloist (x); Saint-
Saens: Le Rouet d'Omphale (x); Thomas: Overture to Mign-
non (x); Humperdinck: Dream Pantomine from Hansel and
Gretchel (x); Delibes: Ballet Suite from Sylvia (x).

* * * * *

New York Symphony, Walter Damrosch, Conductor
January 7, 1927 (Otto Klemperer, Guest Conductor)

Strauss: Don Juan (x); Debussy: Fetes (x); Ravel: Albor-
ado del Gracioso; Bharns: Symphony No. 1, C minor (x).

* * * * *

Boston People's Symphony, Stuart Mason, Conductor
January 2, 1927

Tchaikowsky: Symphony No. 6, "Pathetique" (x); Grieg:
Concerto for Piano, Felix Fox, Soloist (x); Schubert: Over-
ture to Rosamunde (x).

* * * * *

Minneapolis Symphony, Henri Verbrugghen, Conductor
January 21, 1927 All-Beethoven Program

Overture, King Stephen (x); Three Equali for four Trom-
bones; Elegiac Song, Op. 118; Benedictus from Mass in D;
Symphony No. 9 (with Apollo Club and Minneapolis Sym-
phony Choruses) (x).

* * * * *

New York Philharmonic, William Mengelberg, Conductor
January 20, 1927 (Georges Gorgesco, Guest Conductor)

Smetana: Overture, Bartered Bride (x); Rabaud: La Pro-
cession Nocturne; Strauss: Till Eulenspiegel (x); Brahms:
Symphony No. 2 (x).

* * * * *

Boston Philharmonic, Ethel Leginska, Conductor
October 24, 1926

Weber: Overture, Oberon (x); Beethoven: Symphony No.
5 (x); Peterka: Prelude, Triumph of Life; Liszt: Hungarian
Fantasia, Leginska, Soloist (x); Wagner: Overture, Tann-
häuser (x).

THE PHONOGRAPH SOCIETY MOVEMENT

Enthusiasts, interested in the rapidly-growing Phono-
graph Society Movement, may write to the Editorial De-
partment, PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park
Avenue, Boston, Mass., for advice and assistance in the
formation and maintenance of societies, and the prepara-
tion of programs.

Arrangements may be made to obtain demonstration
records as a loan from the leading recording companies
who have assured us their heartiest co-operation.

On pages 269 to 274 of this issue are printed the re-
ports of the activities and plans of the Societies already
established. The work they are doing is of unestimable
value to the cause of fine recorded music.

Can your community afford to be without a Phonograph
Society? There are undoubtedly many enthusiasts in your
neighborhood who would be glad to join the movement.

Write in to us for information and assistance.

Victor Auditorium Orthophonic Victrola

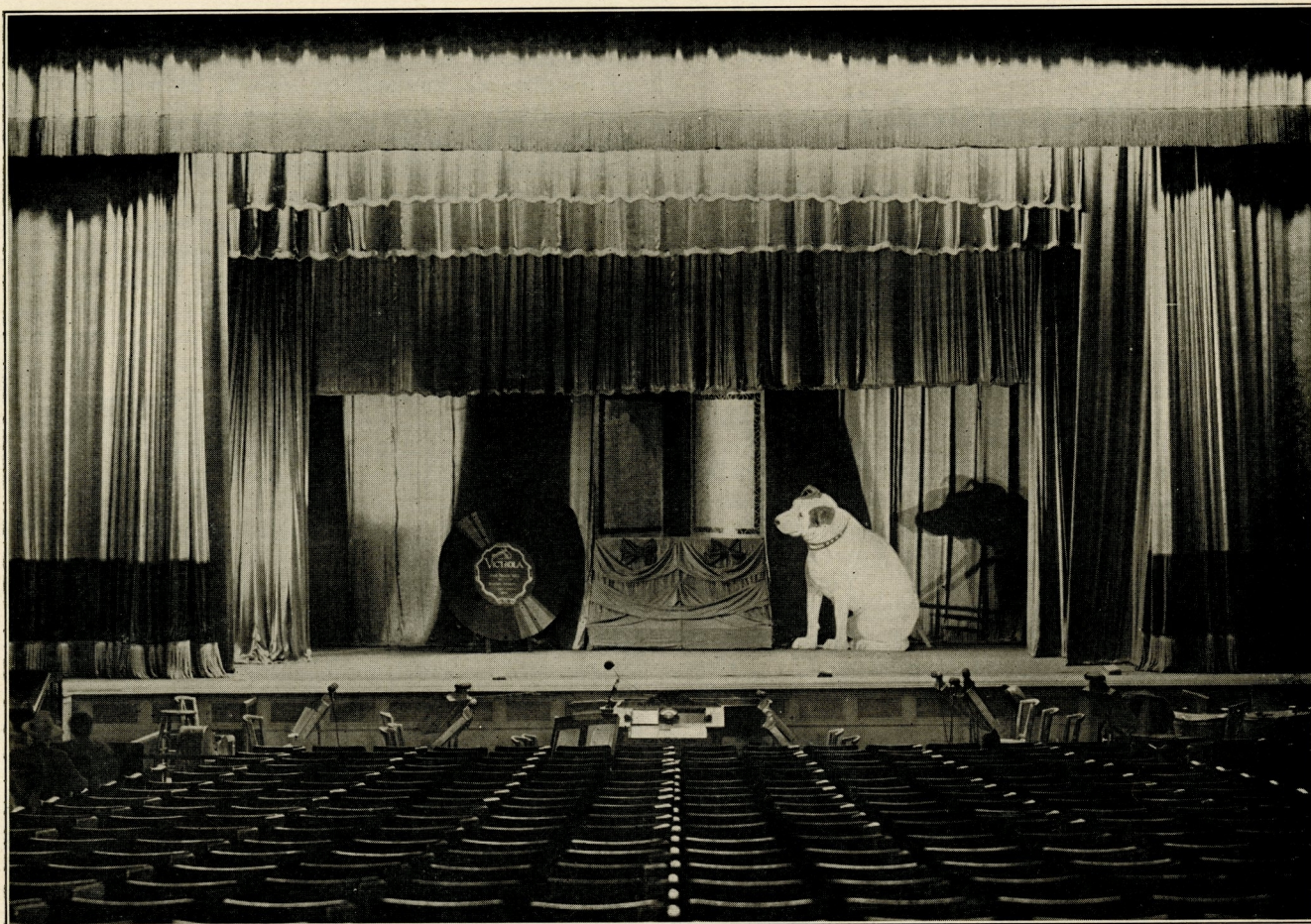
THE Auditorium Orthophonic Victrola, so
called by its designers, the Victor Talking
Machine Company, is shown in the accom-
panying illustration in a theatre stage setting
at Loew's State Theatre, Boston, where it was
presented as part of the regular program for an
entire week. The audiences of this large and
elaborate theatre were highly enthusiastic over
this world's most powerful instrument. The
stage presentation also was most favorably com-
mented upon. A huge record eight feet in dia-
meter and a reproduction of the familiar Victor
dog eight feet high were placed on each side of
the large horn which measures approximately
eight feet square. The horn itself was treated
with a gold finish with a Grecian frieze border
and the entire equipment was placed in a gold
stage set, made up of heavy golden silk drops,
etc., valued at \$10,000. The demonstration was
under the capable direction of Mr. James
A. Frye, the Victor Company's representative for
the Boston territory.

So successfully was this huge Orthophonic
Victrola received that all the leading local theatres
immediately put in application for its use as a
feature of their performance. It was booked
by Mr. Frye through the leading Paramount
houses in New England, selecting only those of
the highest grade. Undoubtedly this is the first
time that big, outstanding theatres have used a
manufactured instrument as unusual entertain-
ment. The results showed conclusively that the
public accepts the talking machine as an out-
standing form of entertainment, since even when
in competition with star performers, the instru-
ment has proved the hit of the bill.

The Auditorium Orthophonic Victrola was de-
monstrated also by Mr. Frye in the recital hall
of the Jordan Marsh Company. Located in a
store on Boylston Street, Boston, during the week
between Christmas and New Year, it entertained
thousands on the street and in the Boston Com-
mon opposite. It could be clearly heard even at
Bunker Hill, a mile and a half away.

The Auditorium Orthophonic Victrola is a
greatly magnified version of the Credenza Ortho-
phonic in use at the Studio. As the latter is
designed especially for use in the home, the
former is made on a huge scale for use in
auditoriums and other large places of assembly,
giving the same faithful reproduction as the
smaller orthophonic instruments, but on a larger
scale.

At the first special Press hearing at Loew's
State Theatre, we, like the rest of those present
were amazed at the fidelity at which it reproduced
instrumental and vocal music with a volume equal
(or far greater, if desired) to the original volume
of the recording artist. Of course, its vast power



Setting of the Auditorium Orthophonic at Loew's State Theatre, Boston

was the first characteristic that impressed one, but the tone quality and shading by careful adjustment were also remarkable. This giant product of the Victor research laboratories which created also the Orthophonic Victrola, has a horn or sound passage measuring eighty by ninety inches at the opening. The instrument is designed by the mathematical principle of matched impedance which governs the design of the home instruments also. The amplification, however, is electrical instead of mechanical. A needle picks up the mechanical vibrations from the record groove and the vibrations of the needle bar between the poles of an electric magnet set up electrical currents which are amplified to any desired volume by means of vacuum tubes of the most improved type, through a specially designed loud speaker assembly and the great horn. The usual orthophonic process records were used and the instrument illustrated their reproductive powers by bringing out clearly the whole range of tone colors and pitches from the lowest notes of the double basses and timpani to topmost notes of the piccolo and violins.

Some idea of the immense capabilities of the instrument may be gained from the fact that during the Atlantic City beauty pageant it was installed on a yacht a half a mile to a mile from the shore and yet could be plainly heard above the roar of the surf by the crowd on the board-

walk. At the Philadelphia Sesqui-Centennial Stadium, the instrument played to a crowd of 150,000 people.

The wide-spread public demonstrations of this instrument are undoubtedly a great factor in arousing people to the modern possibilities of the phonograph and in acquainting them with the instrument's powers as they stand today. Such progress on the part of the manufacturers is accelerating phonograph enthusiasm with ever-increasing strength and they deserve the thanks of everyone already interested in the cause of recorded music.

We regret that lack of space made it necessary to postpone the printing of the conclusion of Dr. K. E. Britzius' "Life of Tchaikowsky" and the list of his recorded works to the next issue.

Also in next month's issue will appear an article on Antonin Dvorak by Dr. J. E. S. Vojan, author of the Smetana article in the February number.

Is Your Favorite Work Recorded?

Contest Conducted by VORIES FISHER

ACTUAL voting for works to be recorded will be begun soon when a voting blank will be printed in this column and the rules governing the contest given fully. It will be remembered that voting *en bloc* through phonograph societies or groups of phonograph enthusiasts in the same localities is advisable. It is to be hoped that a large number of enthusiasts will register their choice as this contest is the most effective method of showing the manufacturing companies exactly what the American gramophiles really want recorded. You have undoubtedly wished many times that such and such a work was recorded, or asked, "Why can't the companies do Soandso's Symphony?" Here, then, will be your chance to express your wishes in the most forcible manner.

This month a letter from I.T.G. is reprinted below, dealing largely with concertos.

"In the concert hall concertos for piano or violin or occasionally other instruments have always proved to be "sure-fire hits" with the audiences. Even when a symphony, a suite, or even an overture fails to arouse any great enthusiasm, the concerto, probably largely due to the predominate personality of the soloist, always catches the attention and interest of the listeners. A number of very fine concertos have been recorded, but it might not be out of place for me to suggest here a few others that might well be put on disks.

"The most serious omission in the list of recorded concertos is the lovely Beethoven concerto in G, No. 4. This season of the Beethoven Centennial would surely be the most appropriate time to record this work, long a favorite in the concert hall. It was composed about the time the Fifth Symphony was begun and in the list of his works is Opus 58, falling between the famous Appassionata Sonata and the Quartets, Op. 59. The other day, January 23rd, I heard the pianist-composer Ernst von Dohnanyi play this concerto with the San Francisco Orchestra and (as always) was carried off my feet by its entrancing loveliness. Surely the slow movement, with its tender dialogue between the piano and the string orchestra, contains the most moving pages that Beethoven ever penned!

"Franck's Symphonic Variations have been mentioned here before. I can only add my voice to the many who ask for a complete version available in this country. I, too, look forward also to a complete Rachmaninoff C minor concerto; the first movement—omitted in the present version—is to my mind the finest of all.

"Schumann's Concerto is now available, but neither of the Chopin ones have been recorded yet. Nor have I heard of the Liszt second con-

certo having been done yet, although the E flat, No. 1, is most adequately recorded. Liszt's Dance of Death, as revised by Siloti, is a short and very effective work for piano and orchestra; it usually is quite a sensation in the concert hall and should be equally so on records. Neither of the Brahms Concertos have yet been recorded and I for one would hardly be courageous enough to ask for them—or even to buy them if they were done! Instead I might suggest his Piano Quartet in G minor, one of his most genial inspirations, with a vivacity and zest that one hardly imagines in Brahms. The gypsy dance finale is particularly brilliant.

"The modern Frenchman, Rhené-Baton, a conductor as well as a composer, has written a splendid Fantasy for piano and orchestra which is very little known, but which achieves immediate popularity wherever played. Rimsky-Korsakow also has written a pleasant little Concerto, not of great importance, to be sure, but very 'easy to listen to.'

"To conclude, I might add the names of Chausson's Poem for violin and orchestra, played widely by Ysaye; Bowen's Concerto for Viola, played by Lionel Tertis; Ernest Bloch's Solomon, rhapsody for 'cello and orchestra; and to go back, the many incomparably lovely Mozart piano concertos, any one of which should be easy and most effective to record. Nor should the Brandenburg Concertos of Bach be forgotten, only two of which are now available, neither of which is in this country. Bach is hardly as well represented in catalogues as he deserves to be and I am sure that many are looking forward to records of his work, for his music, even more than that of any other composer, should be heard over and over again—a lifetime is all too short to know even a single piece, and the concert performances can never suffice."

I.T.G.'s warm praise of the Fourth Beethoven Concerto can be endorsed by every music lover. We all hope to see a recording of this work appear for the Beethoven Centennial celebration.

Next month, then, the voting blank will be published. Plan ahead as to what works you are most anxious to obtain in recorded form.

Fraternally yours,

VORIES FISHER,
Chairman, Contest Committee.

My Musical Life

By NATHANIEL SHILKRET

(Continued from the last issue.)

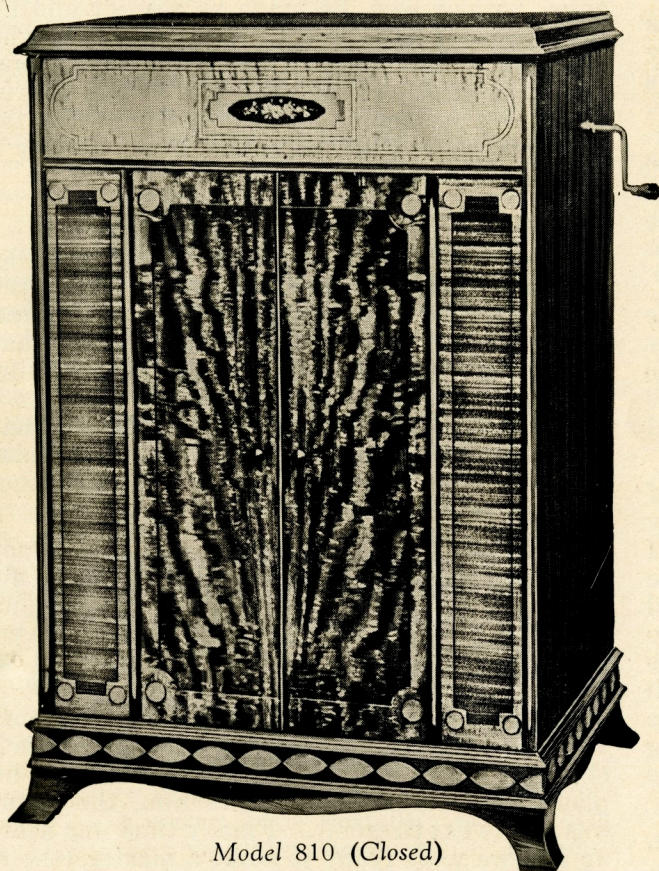
COMPOSING

I SUPPOSE all composers are asked similar questions. For instance: "How do you compose?" "Must you think of a theme or have you a mental picture before starting to write?" "How long does it take to compose a song; does



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it come all of a sudden, or must you work your melody out slowly?"

How can any composer speak for anyone but himself? Of course, there is no set rule. Personally, my experience depends upon concentration, which can be described as an exalted and intensified feeling to put on paper some innermost thought. Everything, whether it is a trifling incident or a tempestuous, vital emotion, impresses itself upon the musical sensitiveness of the artist. Every emotional experience enters into his compositions.

I should confess that my suite for violin was written while riding in the subway. From my experience it seemed that somehow I could always get more ideas in the subway than any place else. The second movement, "Hebraique," was completely written between one express station and another. The "Italian" and "Negro" movements were also written, or rather conceived, while riding, but they took a little more time to jot down.

After all, the idea is the thing! When the theme comes, I write as fast as possible for pages and pages, filling in a bass note or a complete chord here and there so that I can use them as guides when I am ready to fill in and complete and correct the original outline.

About twelve years ago I devoted a period of almost two years to composition, giving up nearly everything just to find expression. For years I had played in Symphony orchestras and the routine of rehearsals, concerts, and tours bored me by its sameness. I devoted one hour a day to earn enough to exist on and for the rest of the day studied and composed. I look back with happiness on those two years. With me were other artists, painters, and poets, who not having any means to earn money, helped me spend the little I had!

I can see them now! One or two painting, others writing poetry; and always the lively discussions on all subjects. What freedom! Most of them acquired clothes by painting large portraits of the tailor's family for a pair of trousers and a coat. I remember one merchant who had a weakness for portraits. One of the painters exchanged his works for goods frequently. This merchant once asked me to write a special song for him for which he would supply me with one and one-half dozen neckties!

I had a habit of writing one number and then commencing another, and so on, until I had parts of compositions all over the room. I would concentrate on one piece and write nearly all of it, then go on to another composition, finally returning to the first. One day four of us became so absorbed in our work that we wrote almost eighteen hours without stopping to talk or eat. We were exhausted, but nevertheless happy.

Although I played in orchestras only one hour for bread and butter, I used to come home tired out. Such is the contrast between work which

is a labor of love and work into which one cannot completely throw himself.

Let me change the subject for a while and relate the impression the great composer Scriabine had of me when he conducted the Russian Symphony. Scriabine was so modest, so gentle! He spoke quietly and almost apologetically to the orchestra. He was a good conductor, but not at all dynamic. At that time his music spoke a new language to us and we were completely enthralled. After a few rehearsals and in his quiet, patient way, he made us respect and like his works. I have recently found out that when he came to this country he hardly had enough money to exist on! What a pity if this is true! I can still remember his almost Christ-like face and expression when he spoke to us. Surely he also had suffered much.

In radio we have an expression used a good deal in speaking of our unseen audience. When they do not care for a particular selection or program, they "turn off." I am afraid that you who have been so kind as to find interest for my ramblings will probably "turn off" since there seems to be no particular methods in my articles. I have been honest, however; at the very start I promised to write or jot down thoughts and experiences just as they occurred to me.

Not so long ago something I said to a famous conductor gave us all a good laugh. It was at a recording date of the New York Philharmonic orchestra under Willem Mengelberg. I was supervising the recording and as I watched Mr. Mengelberg, I noticed that he spoke almost incessantly. Of course, I marvelled at the remarkable fine points he brought out and the results he obtained. But for the orchestral men who had played the composition before him, the lecture was somewhat tiresome. Finally time was nearly up and we were ready to make a master (the record from which all the others are taken) when Mr. Mengelberg turned to me and said, "Mr. Shilkret, wouldn't it be fine and interesting to make a record of my rehearsing? I am sure that it would be an excellent lesson for the audience. What do you say?"

I answered, "Surely, that could easily be arranged if you could come here tomorrow."

"But the orchestra isn't able to come then."

"That's all right, Mr. Mengelberg, come just the same. You don't need an orchestra to record your rehearsals—they are monologues!"

At first I thought he surely would be angry, since the orchestra men relieved their pent up feelings by doubling up with laughter. But Mr. Mengelberg is as good a sport as he is a musician and he took the quip on himself in good spirit and even seemed to enjoy it. The proof of this lies in the fact that despite the short time reeling, he succeeded in making two splendid recordings.

(To be continued.)

From Jazz to Symphony

Self-Education in Music by Means of the Phonograph

By MOSES SMITH

WITH this instalment I shall complete my series on the subject, and I want, therefore, to offer a short summary of the preceding articles. The basic elements that make up music are rhythm and tone. Tone, in turn, may be subdivided into melody and harmony. After a discussion of the nature of rhythm and melody and an introduction to the principles of harmony, I described in the last issue some of the devices of composers' technique and what is known as two-part form.

Three-part form consists of the statement of a theme in appropriate setting, introduction of a contrasting theme, and then a restatement of the first theme. If we diagram the three-part form, as I showed in the last issue, the form will look like this: A-B-A. Sometimes the restatement is noted A² to distinguish it from the original theme. The importance of the three-part form, to repeat, lies in the fact that it has unity and variety at the same time—a combination which all of the greatest art, no matter what its character, must have. The B section provides the variety, the second A section lends unity by bringing the hearer back to his original starting point.

This form, which has been humorously termed a "musical sandwich," is the pattern for any number of songs, short instrumental pieces, such as waltzes, minuets, marches and so on. When used simply, without any embellishments other than the devices I have already detailed, it can rarely serve as the model for a very pretentious work. Yet with a little flexibility in the form, as I shall explain later, some of the grandest masterpieces of music have been built up. Meanwhile let us examine some examples where the form has been used simply.

"Charlie is My Darling" is a folk-song built up on the three-part scheme. The first section is stated simply, the contrasting section is then brought in, and the melody closes with an exact duplication of the opening section. "The Last Rose of Summer" has its opening section repeated at once; then the contrasting section and the restatement after contrast follow. This song varies only slightly from the typical three-part form, in that the first repetition serves to strengthen the impression of the listener.

To turn to more serious and extended applications of the principle. There is the minuet of the great Mozart Symphony in E-flat, a piece to which I have already referred in other connections. This minuet, like most pieces of that name, is in three-part form. The middle section, more lyrical in character than the opening and close, is called the trio. And to illustrate even

further how much composers are dependent on this principle of three-part form note that the trio itself is composed of three sections, which may be lettered A-B-A. Now the reader must not suppose that the composer consciously worked out the principle, reasoning in a fashion familiar to our explanation of his process of composition. In the case of the folk-song, it would certainly be foolish to think of the very indefinite person responsible for the piece as mapping out his plan carefully in advance. On the contrary, the form is blundered on, even by the thoroughgoing composer. Such aesthetic principles are generally the result of subconscious trial and error. Of course Mozart thoroughly understood the form of his music, if he stopped to analyze, but the chances are very much that he did not attempt to do so.

The scherzo in Beethoven symphonies and sonatas is an outgrowth of the minuet, and is in the same form. In his early works Beethoven used the minuet as his predecessors did, although he continued the process of hastening the tempo, a process begun with Haydn. The original minuet was less rapid, more stately. Finally Beethoven discarded the very name of the old dance, and called it scherzo, i.e., play, joking, etc. When he further flavored it with a strong emotional content with the result that was a third movement of thrilling character. But the form remained the same as that of the minuet: the trio is always present. The finest scherzi of Beethoven are in the third, fifth and ninth symphonies. There is also an excellent scherzo in his piano sonata in A-flat (Opus 26). In the so-called "Moonlight Sonata," which bears a slightly later opus number (27), the middle movement is a return to the minuet manner.

While I am on the subject of scherzi let me say a word about a further extension of the form and content, to be met with in Chopin. That Polish composer of French training, who remained true to his birthright throughout his short life, wrote six scherzi, four as independent compositions, and two as movements of the B-flat minor and B minor sonatas. All six are fine works, but of remarkable variety and expression. The scherzo of the B minor sonata is largely the result of the composer's giving his fancy free rein in the use of arabesque-like figures. The scherzo of the B-flat minor sonata (which has the famous funeral march in it) is a lumbering, almost awkward thing, but very exciting emotionally, none the less. Of the four other scherzi it is difficult to choose the best, for all are masterpieces. Most musicians, however, would hit

either on the one in B-flat minor or that in C-sharp minor. Both are the works of a master-composer, with a sure knowledge of effect and a genius for whipping his material into shape. But listen to either of these works and note first how much longer they are than the old minuet from which they evidently derive, how much more meaningful. And, of course, both are marvelously pianistic.

I might go on indefinitely giving examples of the three-part form, such as many of the Chopin waltzes, shorter pieces of the Romantic composers, and so on. But I want to bring the reader to a consideration of a new form, a form, all in all, virtually changing the character of music. This form, called the sonata-form, was first experimented with by C. P. E. Bach, a son of the great J. S. Bach. This younger Bach scarcely realized, himself, the implications of his work. Yet they affected the future of music far more than did the efforts of his much greater father. But the elder Bach represented the fully-developed flower of an era—the polyphonic era. He had carried it to a point of expressiveness beyond which it could not go. His son, reaching out into new directions, affected Haydn and, later, Mozart and, through these two geniuses, the long line of great composers since that day.

Let us examine the sonata-form as we find it developed in all of its essentials in the works of Haydn and Mozart. It is a sort of expanded three-part form. But the first part, instead of having merely one theme or melody, has two themes. These themes are of contrasting character, contrasting in style and in key as well. They are not hitched one to the other but connected by passage-work, which sometimes attains the dignity of a little theme itself. And the first section is generally brought to a close by cadences—a group of chords resolving the musical material into a definite key.

The second section is the development, also called by such various names as “free fantasia,” “working out,” and so on. In this part the thematic material of the exposition is developed in complex fashion. The composer makes use of many or all of the devices of repetition, transposition, imitation, augmentation (slowing down the time of a theme) diminution (speeding up the time, inversion (tipping a theme upside down in its relation to the scale). Contrast is the keynote of this section: contrast in key, contrast in rhythm, and in what not. The composer uses every means at his command to surprise and interest the listener. There is ample variety throughout the development, the composer giving himself rein to follow his impulses. But there is no conglomeration; the section, as its name implies, is a “development” of themes exposed in the opening section.

After such a bewildering variety of material the need of unity and emphasis asserts itself. And so the composer, in the third section, restates the two themes heard at the outset, almost in their literal form. An important difference, though, is that whereas in the first section the two themes

are in different key, in the restatement they are in the same key.

The reader can now understand that while the sonata-form is essentially an outgrowth of the three-part form it has much greater flexibility, and consequently is much preferable where a composer desires to give his musical thoughts extended treatment. The very fact of having two themes, instead of one, to start, means that there is great opportunity for contrast. In the second section only the limitations of the composer determine the degree of interest that may be worked up. A composer of genius, such as Beethoven, may make it a vehicle for great thoughts. And the third section gives the composer a chance to sum up his message, give it to his listener in a vest-pocket edition, so to speak, so that the listener may have something with which to “go home.”

C. P. E. Bach was further responsible for the beginning of the emphasis on a homophonic style, rather than the polyphonic style of his father. The homophonic style suited the development of the sonata-form much better, and without much emphasis the new form might never have become of great importance. Haydn and Mozart, on the other hand, moulded the form into a definite thing, a form which made a piece of music easy for the listener to follow. And, in addition, both Haydn and Mozart were geniuses; if they had not been, their music would be just as uninteresting, intrinsically, as the music of C. P. E. Bach, for all his experiments.

The peak of the Mozart-Haydn era is reached in Mozart's three outstanding symphonic masterpieces — the works in E-flat, C major, and G minor. The G minor symphony has its opening movement in sonata-form, and listening to it gives one an adequate illustration of what I have said in discussion of that form. In instinctive mastery of the principles of musical architecture the world had never previously seen, nor has it since seen, a composer to match Mozart. It was not I repeat, that Mozart thought out carefully the principles of form before he set his notes on paper: the form came to him as naturally as the makeup of a sentence comes to us in conversation. And yet, paying all due respects to this musical prodigy (in the best meaning of that word), listen to the very opening measures of the Beethoven “Eroica” symphony and you realize at once that you are in a different world. The nature of the difference is readily apparent—it lies in the emotional character of Beethoven's music. The tonal art of the preceding era had not been concerned with expressing psychological states. Music was itself, its expression growing out of its own inner laws. It was, even in Mozart's symphonies, pattern-making in tones: pattern-making of a very high order, it is true. If there was emotional content in the music, it was generally the emotion of merriment, of contentedness, of good-spiritedness. Only rarely was there a touch of sorrow, and then only superficially.

Beethoven's nature, and the period when he began composing his greatest works, wrought a great change. He was a man of tremendous individuality, of excessive individuality. Like the great poet, the great painter, he was capable of undergoing terrific emotional and spiritual struggles and emerging with a work of art that said something very definitely. Above all, he was more personal than his predecessors. They had been surrounded by a highly artificial environment, and had been bound by the convention that the worst sin one might commit was the penning of anything like a confession. Beethoven had the strength of character to rebel against such a notion. Further, the Romantic movement had, by this time, gained sufficient momentum in literature and art and life in general to affect Beethoven's environment and himself.

The main thing for the reader to remember is that the sonata-form (as well as other forms) had been brought to a state of perfection waiting the arrival of some genius who should seize upon them for profound utterances. Beethoven happened to be that genius. Being a genius, he could not work entirely within the forms as they had been transmitted to him. He took these forms and infused into them his own personality, making them more flexible, more apt for tonal drama. He made frequent use of an introduction (which had been occasionally used before him) to make more effective contrasts possible. Similarly he broadened the scope of the coda, a section added at the close of a composition or movement, to summarize in brief the most important ideas used by the composer. He took greater liberties in his key-systems, modulating to "foreign" keys in a manner forbidden his musical forbears. He broadened the harmonic vocabulary, introducing new and strange chords, daring to employ what were then harsh dissonances. And he infused into his work a rhythmic vitality and variety that had been hitherto completely lacking. Syncopation on a large scale was practically born with Beethoven.

He did all these things, and more. But it is unnecessary to catalogue them further. The changes that Beethoven wrought in music are best illustrated by the "Eroica" symphony, following the first and second symphonies. In the earlier works Beethoven is studiously giving evidence of having thoroughly digested the work of his predecessors. There is already a personality manifest, but it does not transgress the laws of musical propriety. In the third symphony (which is the "Eroica") one detects at once a powerful personality at work. I suppose I am slightly prejudiced in this matter, and I certainly should not wish to distort the taste of my readers; but I have long cherished this symphony above the more famous fifth. There is in it a sustained grandeur characteristic of Beethoven. The themes are big and vital, the development is ingenious and exciting, and there is amazing variety of content.

I have given the reader a very spare sketch of music, considered on the structural side and on

the side of historical development. This sketch has been carried down to Beethoven, leaving out the great school of polyphonic writers. I want to say a few words about the makeup of the symphony. By the time of Haydn the meaning of this word had crystallized into a form that it retains to this day. It was an extended composition written for orchestra, and divided into four parts called movements. When the composition was played as a whole (as it is almost invariably in concert nowadays, although not universally so then) there was a considerable pause between each two movements. In our times conductors have become more rigid, some of them allowing a very short pause only, and permitting no applause. As to the form of the movements, the main object being to obtain contrast in a work of such length as a symphony, it was essential that there be considerable flexibility. The first movement was generally in sonata-form. The second movement was generally an andante. This type of movement—the slow movement—very early began to receive diversified treatment. In a new feature which is being planned for the PHONOGRAPH MONTHLY REVIEW I shall have occasion to describe the various types of slow movements. The third movement was a minuet, developed by Beethoven into a scherzo, as I have described above. The last movement was the least fixed in form. Sometimes it was sonata-form. More often it was a rondo, a piece in which the first theme is repeated over and over, with contrasting themes sandwiched in. The rondo is thus an extension of the original three-part form.

The sonata is structurally identical with a symphony, except that it often contained, especially with Beethoven, only three movements. But while a symphony was played by an orchestra, the sonata was played on the piano, or by a pianist and one more solo instrument. If the piano was joined by two instruments, the form was called trio, for lack of a better name; if by three, quartet, four, quintet, and so on. But Haydn also composed for an ensemble of four stringed instruments—two violins, viola, and violoncello. The resulting composition was called a string quartet. Essentially these various forms were the same as the symphony; the composer instead of arranging his music for orchestra, wrote it for a smaller group. But the themes were handled in the same way, the work had the same broad outlines. Beethoven was the first to make a real differentiation; but that is another long story which I shall tell some time. The one remaining important form (outside of the opera) is the overture, and this was most often in sonata-form.

It remains for the reader to apply his knowledge of the broad general principles I have tried to emphasize in these articles—apply them in his selection and playing of records. What I said at the very start I may say now at the close with greater force: It is in listening to good music that you learn to know good music and love it.

THE END

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Having only looked over the February copy of the PHONOGRAPH I do not feel that I can get to my typewriter fast enough so that I may answer what appears to me to be the most inane, the silliest, and puerile argument, as proposed by a New York dealer signing himself "S. K." In as much as I started this discussion under the initials of "V. F." I claim the right to have at him first. Let me, then, follow him paragraph by paragraph.

He maintains that he cannot keep all these "wonderful things" in stock, and that the "jazz-hound" is the one that keeps him alive. No one, certainly not I, has advocated or even suggested that dealers keep on their shelves all the very fine foreign recordings. To anyone with a modicum of intelligence the obvious difficulties are at once apparent. All that I ask, and demand, is that in the dealer's shop there be someone who knows something, the more the better, about music and the music that is obtainable on the phonograph. I do not for a moment criticise Mr. S. K. for his all too obvious lack of musical interest, but I do say that it is most unfortunate that he should be in a business whose interests are devoted almost exclusively to that subject. I do not want my argument in any way to flow along the lines of jazz vs. the concert hall music. That is not my object; but does it seem unreasonable for those of us who do buy something other than jazz to demand that there be someone who knows at least a little about what they are selling? I do not condemn the buyers of jazz records, I have many in my own collection, (are you surprised Mr. S. K.?) but the demand is growing so very fast for the other kind of music (I will not even say "better class of music," but rather symphonic and chamber music so that there can be no mistaking my meaning) that I should think it would behoove the enterprising dealer to look at what is going on around him.

It is a very human trait to make fun of that which we do not understand; but to deliberately take a name of renown and try to distort it thinking to gain a laugh smacks of schoolboy horseplay. It is very tiresome to people who have known the name for years and at the same time distasteful. Mr. S. K. may not like Igor Strawinski, I do not blame him for that, but suffice it to say that that composer has exerted more influence on the trend of modern music than any other one man, and that he has claimed the very serious attention of the critics of all nations.

Mr. S. K. is the very dealer to whom I addressed my first article in this column; he is the very one who should at once take with him someone who is interested in records and at the same time knows music. But from his communication, I am much afraid that he will sit back and let the bandwagon with Strawinski in the driver's seat, go by.

I am sorry that we poor people who do go to concerts and do enjoy quartet music, those of us who eagerly await the new lists of the various recording companies, have to take up so much room, but, as one of those persons, I will now throw out a challenge: I will be glad to debate, argue, exchange ideas, duel, in short, almost anything, with any dealer who should care to throw his glove into the ring, upon the subject of recorded music.

VORIES FISHER.

OPON FORUM, PHONOGRAPH MONTHLY REVIEW:

My fellow dealer, S. K., in last month's Open Forum, writes in a way that will probably excite phonograph enthusiasts to a frenzy, but there is much truth in what he says. We dealers have to look at the matter both from the viewpoint of the demand for the more popular type of music and from that of our own personal tastes.

Personally, I agree with the enthusiasts that jazz should not predominate, but I agree with S. K. that most of this modern, supposedly classical music, is nothing but ugly and discordant noise.

The familiar overtures and light classics are the finest things in music to me and I think to many people besides me. A little grand opera, too, is perhaps not too far to go. But a whole symphony is long and dreadfully tiresome; people can't really stand it. I, like many others, feel that music should not be so complicated and involved, a thing to bore you or deafen you to death, but something melodious, simple, and enjoyable.

A LOVER OF LIGHT OVERTURES.

Atlanta, Georgia.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

My most hearty thanks to Mr. S. K. for writing his letter to the Open Forum of last month and to the magazine for printing it! Could any better proof be given of the utterly impossible attitude of the dealers than this self-exposed? Here we have perfectly revealed the incredibly conservative spirit shown at its very worst. The careless air, the humor—if such it could be called—in dealing with a most serious subject, every word, every line bears out the enthusiasts' assertions that the dealers are absolutely hopelessly unmusical. One might go a great deal farther than that on the grounds given, but it might be hardly advisable.

I have met too many S. K.'s in person to feel angry at him or more than usually contemptuous of his abilities. The trouble of it is that such men should ever engage in a business which, after all, is a musical one. What can their business mean to such men? All the beautiful, imperishable works of art of the greatest minds of the ages lie neglected and unknown on their shelves. Like the savages of old who played with diamonds and precious stones as if they were so many pebbles, all unwitting of the wealth and beauty within their grasp, these dealers seem not to have the slightest idea of the treasure mines their shops really are.

I cannot echo my friends' angry demands that such men be put digging sewers. After all, such men can only hinder, not really harm us. But for the men themselves, I could weep. Are their souls utterly dead? Is there not one spark of artistic fire within them? Can they actually listen to the exquisite melody of the Princess and the Golden Apples in the Fire-Bird and indulge in such crude mockery as S. K.?

Such men cannot hold back the new day. New light will dawn (is dawning) in the phonograph world, but I fear that on the old guard as these men no light will ever fall, that they will remain musically and spiritually insensate until the end.

WALTER T. COLTON.

Cleveland, Ohio.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

For some time I have felt the need in America of a magazine devoted to the phonograph and recorded music, and I am more than pleased to find THE PHONOGRAPH MONTHLY REVIEW meeting this need so thoroughly. The first three numbers have been found very interesting. I like your courage and independence, and your enthusiasm is refreshing.

As you say your magazine is "intended to be the clearing house for ideas and findings," I am venturing to express my views on a subject of interest to every gramophonist—the price of records.

Why shouldn't records of the world's great music be as cheap as those of popular music? Why should jazz be subsidized by making it more easily accessible to the public? Few things would do more for the cause of good music in America than the cheapening of discs on which such music is recorded, and it should be one of the aims of the Phonograph Societies and THE PHONOGRAPH MONTHLY REVIEW to bring this about. How often in music stores one sees people refusing to buy good music that has appealed to them on hearing because the record is double the price of those of popular music.

The recording industry is a comparatively recent one, and thus far has too often followed the principle of "charging all the traffic will bear." It has been only a few years since some of the single-sided records were selling for six or eight dollars each. There have been decided reductions

in price during the past few years by all the companies, but there is still something to be desired in this direction.

The recording industry more closely resembles the publishing business than any other, and a comparison of the two yields some interesting results.

An important item in the cost of both books and records is the royalty paid to the author or recording artist. The first edition of a novel usually sells for two dollars, the price of most of the records by famous artists. Probably the royalty in each case is about the same. The author spends perhaps a year in writing the novel; a score of books is the work of a lifetime. How much time is consumed in making the average record? Whatever it may be the advantage is heavily in favor of the musician.

The author probably has little income except that derived from the sale of his books. His writing is the main business of life and occupies most of his time. With the musician it is otherwise. Recording is rather a side line, though a lucrative one, and requires little time. And he can make immense sums in opera and concert work, and now by broadcasting. In her recent autobiography Tetrazzini states that she has earned \$5,000,000 by her voice, and many others doubtless have exceeded this. One reads occasionally in the press of some famous artist that has made over \$100,000 from the sale of a single record. This may be merely the report of a press agent, but large sums must be made from this source. For time brings no reduction in the price of a record as with a book, which is usually reduced to about seventy-five cents in a year or two.

The cost of manufacturing a book must be at least as great as that of the making of a record, except, perhaps, of records by symphony orchestras. The larger recording companies think little of issuing several scores of records each month in a dozen or more languages. If it is possible to sell books at seventy-five cents each I would think it possible to sell records of the world's great music at a similar price. The mail order houses sell fair records of popular music at twenty to forty cents each. Brunswick has recently issued several large records at a dollar each, the first so far as I know that have been issued by an American company. This is a venture that needs encouraging by record buyers.

The expense of advertising records of the musical classics should be less than that for books of recent publication, as the records make available music that may have been known for generations. It is necessary only to bring to the notice of music lovers the recording of such works as the Ninth Symphony or the Kreutzer Sonata to give them a desire to possess the records. And once a worthy recording of a musical masterwork is made it will be listed permanently in the company's catalog, or at least until replaced by a better one.

Profits from the sale of records are unusually large. The record doubles in price from the manufacturer to the buyer. I would like to see records of the musical classics sold direct from the manufacturer to the customer by mail. This is the most economical way of selling, and one needs to hear a record before buying it no more than one needs to read a book before purchasing it, especially now since we have THE PHONOGRAPH MONTHLY REVIEW to review and compare records. As few of the better records are carried in stock by most dealers they must be obtained by order, and the phonograph enthusiast is usually able to do this intelligently himself, often better than the dealer for he probably knows several catalogs, whereas the dealer seldom knows more than one.

Good recorded music needs a Hademan-Julius.

As I may be all wrong in my views on this subject I would like to see it discussed by other readers of this magazine. Perhaps a manufacturer or dealer will reply and let us have their side of the question.

T. R. ALEXANDER.

Delaplane, Virginia.

Editor's Note: There are many points in this letter with which I disagree most vigorously and, having had some personal experience in sponsoring the issue of records, I can perhaps throw a clearer light on the true state of affairs in the record manufacturing industry. Time and space forbid a full reply in this issue, but one is being prepared which will discuss all the points in detail and perhaps give many enthusiasts a definite idea of the various elements that go into the making of a record. This reply will be published in next month's issue and undoubtedly by that

time there will be other letters in response to Mr. Alexander, both pro and con. Mr. Alexander is to be thanked for opening up this subject in such a sincere, straightforward way, but we believe that fuller information than he has now will convince him of the impracticability of his suggestions and conclusions.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Could not Mr. Terhune, or some equally vigorous stylist, write a denunciation of neglectful phonograph manufacturers? I perfectly agree with your staff in their praise of many fine Odeon recordings, but I am unstinted in my condemnation of the Okeh Phonograph Corporation for failing to make them available. Beethoven's First Symphony, as conducted by Dr. Weissmann, was announced long ago for issue in this country. Last fall it was theoretically issued. I emphasize the "theoretically" for I have tried at both C. C. Harvey's and the Shepard Store, listed in the Odeon advertisements as the Boston Odeon dealers, and been unable to get this symphony. On a trip to New York, I tried a few dealers there with equal unsuccess.

What is the good of this company's importing all these splendid works and then refusing to give them any sort of adequate publicity or distribution? It is mighty poor business and the sort of thing that is doing more than anything else to retard the progress of recorded music.

Cambridge, Mass.

J. J. D.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Permit me to add a few words to the recent "re-review" of Franck's Symphony. While I usually find R. D. D.'s judgments very close to my own, I wish that he had stressed more strongly the importance of a more adequate version of this truly sublime work. This symphony is such a favorite of mine that I want to play it to all of my friends, but unless they are already familiar with the work by hearing it in concert, they are almost certain to remain either cold or definitely antagonistic to Franck. Sir Henry Wood makes the Allegretto into some sort of Funeral Music! He should really confine himself to the type of music in which he is most at home and not attempt a work whose loftiness of nature he is unable to interpret.

I can sympathize with R. D. D. in that the beauty of the music and the gratitude one feels in having it available on records at all really does make one forget the weaknesses of the recording itself. I feel as he does about it, but I also feel that more vigorous efforts should be made to have the Columbia (or one of the other companies) make a new recording under the direction of a conductor who fully senses the true stature of the work and who can fully realize it in his interpretation.

Sir Henry Wood undoubtedly did as well as he could, as the reviewer says out of kindness, but the Franck Symphony needs to be done by some one who can do a great deal better. Columbia did a courageous thing in recording Franck's Symphony at the time it did, but it would be doing a most musically valuable thing in re-recording it now in a version fully worthy of the music.

The recent performance of this work by the Philadelphia Orchestra prompted this letter which I hope will not be taken amiss. The old recording is dear to my heart, too, in spite of all its defects, but the concert hall performance emphasized most strongly the crying need for a new version.

M. C.

Philadelphia, Penna.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I recently heard George Gershwin play his pianoforte concerto and his new "Preludes" for the piano. Do recordings of these exist?

New York, N. Y.

Editor's Note: Not as yet. Gershwin has recently made some piano records issued by the English Columbia Company. Probably these will soon be made available in this country also. We too look forward to a recording of the concerto and a re-recording of the ever-popular Rhapsody in Blue.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Is it the dealer or the manufacturer that is at fault in failing to give proper publicity to current releases of serious music? Until I read reviews of works in the Victor Company's Music Arts Library, I had no idea such a library existed or that it was possible to obtain Tchaikowsky's Fifth Symphony or Mozart's Jupiter in this country. I

follow all the monthly supplements, but I saw no mention of these works. Similarly, Rimsky-Korsakow's Spanish Caprice, reviewed last month in THE PHONOGRAPH MONTHLY REVIEW, caught my attention, but my dealer was unable to give me any information about it. Some time after my first inquiry he discovered the work which was not listed in the regular supplements.

I like to get the best things, but how is one to know when they are issued?

L. R.

Philadelphia, Penna.

Editor's Note: Many other people have written in or spoken personally about this difficulty. It is indeed a pity that when fine recordings are issued, enthusiasts should not have knowledge of the fact. Dealers are supplied with all supplements, regular and special, and should (theoretically) know about every record issued by their company. Unfortunately, as most dealers are not interested in symphonies, etc., they pay no attention to notices of such works and consequently are unable to give any information to their customers, who often have experiences similar to that described by Mr. Bucholz in his letter to these pages in the February issue.

All recordings, however, come to the Studio for review and we may be depended upon to call them to the attention of those interested. But it hardly seems fair for either manufacturer or dealer to complain that the highest type of music "won't sell," unless they give it a chance. No type of music will sell unless the public is given opportunity to know that it is on the market. The veteran enthusiast takes pleasure in ferreting out little-known works and becomes expert by virtue of long practice, but the less experienced are totally at a loss. It would be an interesting experiment for some company to advertise its "classical" records entirely one month instead of its "popular" ones. The word "popular" might soon have to be applied to the symphonies! Great progress has been made in this direction, however, and one of the best examples is the advertisements of the leading recording companies in symphony orchestra and soloists' program books.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have just read Captain Barnett's "British Chatter" and found it very interesting. Perhaps he or The Editor will give some of us a little help on how to take care of machines and records. I seem to have been very unlucky with breakdowns, records getting all worn out, etc. You have printed some letters about cataloguing records, but they seem to be all for very large collections. How should a man with just a small library do? Also I have been told that with the new machines and records it is very important just where you place the phonograph in the room and that the size and shape of the room counts for a lot. This sounds reasonable, but how is some one with no musical training to know how to place the machine?

I am beginning to think that there is a lot more to the phonograph than just winding it up and putting on a record. I'd like to know even the most efficient way of doing those two things!

D. H. COHN.

Brooklyn, N. Y.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Although unable to attend symphony concerts or hear the leading quartets and soloists in recital, I have gathered a large library of symphonic and chamber music and made myself fairly well conversant with the standard musical masterpieces. However, I have stuck pretty close to the "Old Masters" and have heard little or no contemporary music by the so-called radicals and modernists. Schelling's Victor Ball and Holst's The Planets, the only two such works I do own, tempt me to write asking for the names of a few modern works which I should do well to know.

L. B. VAN G.

Lincoln, Nebraska.

Editor's Note: We should recommend the following works (to be taken in not too large doses!) The Fire-Bird Suite, Stravinski (Victor, Polydor); Little Suite, Debussy (Columbia, H. M. V., etc.); Vaughn-Williams' "London Symphony" (Eng. Columbia); Fireworks, Stravinski (Victor); Petrouchka, Stravinski (Victor); Dance Rhapsody, Delius (Columbia); Minstrels, Debussy (Brunswick, Victor); Harp Sextet, Ravel (Columbia); String Quartet and Quintet for Wind Instruments, Hindemith (Polydor);

Concertino, Stravinski (Polydor); Ragtime (Piano—H. M. V.); The Birthday of the Infanta and Excerpts from Der Schatzgraber, Schreker (Polydor); Resurrection Symphony, Mahler (Polydor); Adagietto from Fifth Symphony, Mahler (Eng. Columbia); Poem of Ecstasy, Scriabin (Columbia); Brigg Fair, Delius (H. M. V.); Goossens' Tam O'Shanter (H. M. V.); Excerpts from Pelleas and Melisande, Debussy (French H. M. V.).

The list may be considerably extended.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Since no one has written to you taking a stronger stand in favor of the creative artist (in the discussion started by the letter on the subject of the creative vs. the interpretative artist in the General Review for January), I feel I must do so. This is a subject that is eternally misunderstood. Season after season, conductors, pianists, violinists, and above all, singers, take every imaginable liberty with the compositions of the great masters of music, liberties which must make the composers turn in their graves, and hardly a single voice is raised in protest.

Read the autobiographies and letters of the great composers; they are almost one continuous complaint against the conductors and soloists of the day. Living, the composers had some chance to achieve adequate performances (at least they could—and often did—denounce certain performances as incorrect and unauthentic), but once dead, every virtuoso interpretative musician can have his own obstinate way, even although it be absolutely contrary to the expressed wishes of the composer. Read in Rimsky-Korsakow's "My Musical Life" what he thought of the way his operas were staged during his lifetime. (After his death, his wife vainly protested against the making of "Scheherazade" into a ballet.) Or read in Berlioz's Autobiography what he thought of contemporary performances of his works. Schumann's letters and critical writings bear out the same story.

I am unashamedly a purist in music—and all art. To me, the man who conceived and developed a great work of art, working over it for years oftentimes, is the man who should have the final word as to its so-called interpretation. This word is the source of all the trouble, for instead of "reading" a work, performing it as written and as the composer indicated, conductors, etc., hoist the banner of "interpretation" and under its cover proceed to do exactly as they please. Inflation, distortion, exaggeration—nothing is too extreme for them. And the audiences fairly swoon at their feet and hail them as "inspired interpreters"! What the composer would say should he hear his piece desecrated in this way can be left to the imagination.

Read the composers' own words, I repeat, and compare authentic performances with virtuoso ones, and judge for yourself. Hear, for example, a Scarlatti or Mozart piece thundered out on a modern grand piano, and then hear it played on the instrument for which it was intended. If the people want exaggeration and "drama," give it to them, but have the conductors state on the programs: *Beethoven Symphony, my version*. Or better still, leave poor Beethoven's name off the program entirely; he probably would prefer it so!

O. F. H.

Albany, N. Y.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I ally myself with those who approve of conductors infusing new life into old compositions by taking advantage of modern developments. I don't care anything about tradition, custom, and sanctioned readings, for I have seen an audience doze in boredom before an "authentic" reading of a great work and only appreciate it when it was given with dramatic fire and life—let the pedants protest as they may.

Suppose Beethoven's Fifth was always played exactly in the approved manner—how many times would one want to hear it? But when Ronald plays it one way, Koussevitzky another, Furtwaengler, Weissmann, etc., others, the work is always fresh and new. Wagner's operas would be fossils today if the Bayreuth tradition could have had its way. The so-called liberties that the conductors take are exactly what liberate the works from the shackles of custom that are sure to enchain them.

No, I say, let Stokowski play a Strauss waltz for an orchestra of a hundred and fifty with a brass band and

chorus off-stage if he wishes. I'm sure that if he did so, he would have an excellent reason, and the result would be well worth hearing. I have had considerable experience with the finest music lovers of all—children—and one and all they listen to and like the very performances that the professors call "unduly dramatic," "exaggerated," etc. Such performances may not be "good" ones, but they certainly are alive.

T. R. Cook.

Montreal, Canada.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

For a good many years I have sat back and waited for a magazine like the PHONOGRAPH MONTHLY REVIEW. When my fellow phonograph enthusiasts raved and tore their hair over conditions in America, I merely put on another record and smiled. "Someday," I thought, "somebody is going to stop talking and do something!" That day has definitely arrived.

You have started something and to me the most valuable contribution which you are giving the enthusiasts of America is not so much the magazine itself, enjoyable and valuable as it is, but the interest, even excitement you are stirring up in the phonograph world. I should like to add a few words of my own regarding the discussions now raging concerning the letter in the January "General Review" and the attitude of the dealers toward good music.

Taking the latter first, I must present my little testimony concerning the dealers' knowledge of their own business and the companies' inadequate publicity and distribution of their best releases. Some time ago, when asking for the Columbia Beethoven's Symphony No. 8, I had a dealer tell me quite seriously that there was some mistake about the album of that symphony. Picking it up, he counted over the number of records. "You see, there's only four here; that No. 8 must be a misprint." Knowing it would be useless to explain matters to him, I said, "I'll take it anyway. If the other four records ever come in, please send them out to me!" He's probably still waiting for them!

Then for Odeon records. I know there are such records because I own a few, but it is easier to import records from Bolshevik Russia than to obtain Odeons. I wrote at least twice to the Okeh Company for "Till Eulenspiegel," after of course trying unsuccessfully for it at all the dealers, and have never received even so much as a reply. A friend of mine in New York tells me that she tried at least a dozen Odeon dealers for the "Eroica" Symphony. Not only was she unsuccessful in obtaining it, but she was unsuccessful in finding more than one dealer in the whole group (selected from the Okeh Company's own list in their advertisement in your magazine) who had ever heard of such a work. At the company's headquarters, where she finally went, she was told they were temporarily out of stock but that one would be sent her. After two months she is still waiting for it!

Now for a few words for the Victor Company! I recently tried to get Ganz's Fingal Cave Overture of Mendelssohn and Rimsky-Korsakoff's Spanish Caprice, reviewed in last month's issue. The dealers had never heard of them! As I had done previously in the case of the Franck Sonata and the Mozart Jupiter Symphony in the Music Arts Library, I controlled my temper and asked the dealer to look through his complete lists again. Sure enough, the records were there, listed in a foot-note to special extra supplement issued secretly some time or other, with instructions printed upon it: "Do not read, but hide away!"—if one may judge from the trouble the dealer had in finding the works I wanted.

And so the farce goes on; the manufacturer apparently doesn't know what he issues, the dealer doesn't either know or care, and the luckless buyer, unless he is in the market for high-grade misinformation, can have a lovely time reading reviews and envying the only people in this country who actually hear these wonderful new things. Nor are the importers any more satisfactory, at least judging from Mr. Mai of Polydor fame, who treated a letter of mine with a silence as complete as that of the Okeh Company.

(Please don't think that I'm "kicking." On the contrary, I enjoy all of it. It makes a regular game out of the whole thing! "Record, record, who's got the record?")

Now to come to the letter from the Editor's friend which seems likely to stir up considerable discussion. I cannot agree with "J. O. B." who thinks the subject of Creative vs. Interpretative Artist long since given up as impossible to

answer. It may be impossible to answer, but it certainly should not be given up. The very fact that it is being discussed is a sign of lusty health in the phono-musical world. The thing I like more than anything else in England is the way in which everybody pitches in and shows some life and interest in the problems of their world. Take Mr. Balmain, for example, or the Vocalion Company (and by the way, when, how, and where are we ever going to be able to get some of its excellent recordings?)—both are truly interested in the progress of phonograph enthusiasm and participate in the march of events. What a wonderful thing it would be if the American dealers and manufacturing companies' officials would take such an interest, would participate in the movement for better and better recorded music—for music, not alone for business' sake—and would start or join in discussions such as the ones now going on in these pages. That day is coming—companies and all are going to be on the band wagon sooner or later, just as I predicted to my friends many years ago. They laughed at me then, but the changes the Phonograph Society Movement and the magazine have wrought have already convinced them that my prophecy will not be long in being filled.

As to the question of brilliant vs. authentic interpretations, it is interesting to argue about even if every one has his own conclusion already marked out in advance. Personally, I like either and both. I enjoy Harty's version of the "New World" for Dvorak and I enjoy Stokowski's for Stokowski. And there you are! But I must admit that it is the brilliant "knock-out" recordings (if I may be permitted to call them such) that are doing perhaps the most good today. They make people sit up and take notice. Then they become interested, read the magazine, perhaps join a society. They start arguing and discussing and experimenting. They cry "Why can't we have this and why can't we have that!" They disturb the poor old dealers from their jazzified lethargy and the fun is well begun. Result: Another phonograph enthusiast.

If people will do something, even if it's only writing indignant letters, they are interested. And where there's interest, there's life, and where there's life, there's hope! That's why I look forward so anxiously for representatives of the manufacturing companies to dive in—for after all, the water *is* fine.

I'm not angry at the Okeh Company or the Victor Company of Mr. Mai for not helping me to get what I want, for I know they're not dead, they're only napping! And as for the dealers, I'm really sorry for them, because one fine day they're going to wake up and find they're where they belong—peddling tin-ware from house to house.

The kettle is boiling now and this is a case where too many cooks cannot spoil the broth. Some are going to get scalded, but the rest are going to enjoy a fine meal!

HARRY VOLKMANN.

Washington, D. C.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Congratulations! To the heretofore bewildered enthusiast of phonograph music you have brought what he needed most, namely, an honest review. Your magazine is more, it is that "rara avis," a readable music monthly. May you maintain its high standard!

Recorded music has always interested me greatly and my right-thinking friends have long held me in suspect. With the advent of the new recording process and the improved instruments, the battle, in fact, has waxed, hot, but the cause of civilization is not lost. I know of two apparent incorrigibles who have actually scrapped their radios and capitulated to the Orthophonic. Another radio connoisseur even sat still while I played him the entire Ninth Symphony on the phonograph and conceded that it sounded "dandy!"

I am interested in the Boston Gramophone Society and would appreciate your advising me how I can become a member.

In regard to the recording of great orchestral works I hope that some day some enterprising company will attempt Scriabine's "The Divine Poem." It seems to me that a competent recording of a mellow, sensuous reading of it, say by the estimable Koussevitzky, would strike an immediate response. The work has a strange and powerful appeal not only to the music cognoscenti but to the congenitally tone-deaf. I prophesy that the company making such a recording would not only achieve lasting fame, but reap a financial harvest. Furthermore it is not beyond the realm of possibility that one of our enlightened Fundamentalists States

would not promptly ban the records on the ground that the music is *contra mores*.

As to the dealers—I find they still emulate the proprietor of the country store from whom the vacationist tried to purchase a toothbrush.

"Can't do it," said the bucolic Wanamaker. "We sold the one we had!"

Recently I asked the sales girl in one of the stores to let me have a certain tone poem by R. Strauss. She didn't think they had it, but she would look. As she did not, however, I finally repeated my request.

"Why we sold that Faust Album," she replied.

In despair I turned to the young man. "Strauss, Richard Strauss," I emphasized.

"I told him, interpolated the young lady petulantly, "that a man bought the Faust Album."

The young man grinned.

"Faust sounds like Strauss", he explained.

"Oh! no it doesn't", I averred, "Strauss writes in a modern idiom."

With that I left and tried at another store. There I interrupted a sweet young thing who was drinking in, the synthetic moonlight on a jazzed-up Ganges. I explained to her what I wanted, spelling out S. T. R. A. U. S. S. and adding that I didn't care what happened to any Faust Album they might have had.

"Yes, we have it", she said, "we sell a lot of them. You mean the Blue Danube Waltz?"

Cordially yours,

Roxbury, Mass.

February 15, 1927.

A. A. BIEWEND.

British Chatter

By H. T. Barnet, M.I.E.E.

LONDON, February 1st, 1927.

OF all the points that differentiate a good gramophone from a bad one, unquestionably the most important is that of the *correctitude of the needle track alignment*. This phrase is not quite a perfect one but I coined it four years ago when I began to hammer the gramophone trade vigorously about their horrid machines of that day and both the phrase and my views have since been taken up by other writers than myself with the result that in this country (with the exception of some inferior makes imported from the continent) you can now hardly find a new machine that is not at least passably correct in this particular. Twelve years ago, when machines were first generally made, the point was understood, but the introduction and general adoption of the goose-neck patterned tone arm led to its becoming lost sight of. At the same time that I was contending for correct needle track alignment I also pointed out the faults of the goose-neck with the dead-end so that, the fashion in the latter respect changing, it became easier for the makers when redesigning their tone-arms to make them so that the track alignment should come right.

A correct machine has its needle dipping (in its slope) straight down into that part of the groove where it touches, and is *not* dipping down into the groove *askew* so that its point shall be forced into the wall at the bottom of the groove on one side and its side forcibly jammed onto the top of the groove on the other side. In other words, a vertical plane through the axis of the

needle should be at a tangent to the groove proceeding from the point where the needle touches. In still other words, the needle and stylus bar as seen from the front should be square (at right angles to) a line straight across the record and passing through the middle of the spindle.

With incorrect machines destruction of records is exceedingly rapid; the kind of machine generally in use four years ago would ruin a record in a single running with a steel needle. It will be readily understood that with so much mechanical obstruction to the progress of the needle surface noise was terrible, and the vibration and even jumping of the needle caused anything but a true interpretation of a record even on its first time of playing.

If you are looking at your machine to see if it is right, it is not sufficient to put the needle on to one part only of the track, try it every quarter of an inch of its swinging path and then if it is dead true in the middle of the record and not noticeably out of square either at the inside of a ten-inch record or on the outer edge of a twelve-inch record, there is not much wrong. If you cannot imagine a radius line to judge by, get a large envelope and place it on the record with its left hand front corner to the middle of the spindle and its front edge resting against the point of the needle.

Short tone arms, no matter how well designed, *must* be noticeably out of true for the needle at the beginning and end of the record, but if they are right in the middle then it may be assumed the designer has done his work well. When there is nine inches or more between the center of the tone arm base and the spindle center, the alignment may be so good that fine steel needles can safely be used at 50° needle angle instead of the usual 60° and then one may be assured that instead of wearing in use, your records will become more burnished, more silent as to surface, and truer in tone as time goes on.

Very small machines with short tone arms are not worth improving, but some bad goose-neck machines with long tone arms can be brought nearly right by interposing a couple of metal adaptors between the sound box and its socket so as to bring the sound box of inches farther towards the right.

Fibre needles only should be used and always at 60° stylus bar angle if the machine is a bad one. The *point portion* of a fibre needle used in this way is practically vertical and can do but little damage.

Needle Angle. Old practice was always to set the sound box so that the stylus bar and consequently the needle should make an angle of 60° with the horizontal. This angle corresponds with the angle made by the hour hand of a clock when it is at seven o'clock. This sharp angle causes a steel needle to dig or cut into the bottom of the record groove so that the records are destroyed and so that the needle is jarred and even jumped about unless the weight on it is excessive, in any case rendering a perfect interpretation of the music very difficult to attain. With machines hav-

ing bad track alignment it was inadvisable to alter the needle angle so as to make it less steep because this would have the effect of increasing the wear on the records. Four years ago, having got my track alignment within 3° in each direction, I set myself to find out whether a kinder needle angle of 45° would (1) improve the definition of reproduction and (2) not increase the wear on the record. To my delight I found definition distinctly improved and wear *entirely negatived*,—the records burnishing in use and not wearing at all. I must add I was using fine steel needles then as now on account of their enormously better definition. When electric recording came in with its rather more acute wave form I found I got the best definition at 50° , not 45° . Those who have good track alignment and who may wish to try the effect of a kinder needle angle should set their sound boxes so that the stylus bar looks like the hour hand of the clock when it is at twenty past seven, instead of at seven o'clock angle. Many makers of correctly aligned machines in England have adopted 50° needle angle, but not all of them; however, it is bound to come into use generally before long.

Weight on Needle. Using fine steel needles in a grip so as to obtain big tone and get perfect definition, a weight of two ounces on the needle is ample to keep it down to its work. With ordinary steel needles set at 50° , four ounces is necessary because they only run in the top of the groove and tend to jar. A weight of four ounces on a fine steel needle will not harm a record so this is the weight I have adopted as a standard; a new record if somewhat rough usually improves rapidly when used under such conditions.

The National Gramophonic Society. This is an English co-operative movement for producing records of a higher class of music than is generally to be found on the lists of commercial companies. Those who may be interested in the idea, either thinking of joining the British Society or of initiating a similar movement in America should write the Secretary at 58 Frith Street, London W.1, for full particulars.

Italian Recording. I do not know if the Fonotopia acoustic recordings were obtainable in America; in this country they had a great following, for their vocal and orchestral records of Italian opera performed by the finest Italian talent in Italy and recorded there very vigorously with great purity. They had the quality of enabling one to *place* the performers. I called them *stereophonic*. I just have a wonderful *electrical* Italian recording of two numbers from the *Ballo in Maschera*, Verdi (7/6 Parlophone); it is magnificent and like the Fonotopia records is highly *stereophonic*. I am delighted to hear there are more to come, for one seems to be able to *place* the performers on and below the stage far better even than with the Italian recordings in the old acoustic recording days. I hope you may be able to get them in America.

Pianoforte Records. I love piano records and grand organ records because my nerves are over-

sensitive and with this type of music there is never a note either out of tune or even acute. In America you are fortunate in getting a plentitude of absolutely perfect recordings on the BRUNSWICK list; by the courtesy of Messrs. Chappell, the BRUNSWICK record distributors in this country, I just have another of the matchless recordings, *Marche Militaire*, Schubert. On my machine it really plays as if the grand piano were in the room.

Organ Records. I just have another beauty that is most likely by now on the VICTOR list, *Old Hundredth*, transcription. The tone throughout is sufficient to drown surface noise and the 32 foot tone positively thunders out at one in front of the gramophone.

Marie Novello. This lady is my favorite pianist,—she is exceedingly popular in America, but fortunately for us she is now in England and is recording for EDISON-BELL. I have just heard studio pressings of her first electrical recordings; both as a musician and as an engineer they completely satisfy me. American visitors to London should make a point of calling in at the new palatial sales department of EDISON-BELL on the middle of the West side of Regent Street to hear some of her work.

A Recording Studio. Edison-Bell electric recording is done entirely by their own gramophonic and wireless staff. Here is a picture of the new studio specially arranged for the new system of working;—a large room about twice as long as wide, has two thirds of its length heavily curtained and carpeted, the remaining third being bare and separable from the curtained portion by a pair of huge sliding doors. At the opposite end to the unfurnished annex stands the microphone and close beside it projects a horn from the recording machine room and through which a performer may hear his record tried over very soon after it has been taken. There is a new Steinway full concert grand piano against one side of the room and in the opposite back corner stands a seven hundred guinea (\$3500) Mustel organ. There are music stands, ash trays, small tables, easy chairs and everything to make the room home like and to put performers completely at their ease. Kettledrums and band litter stand about in the annex, normally closed off from the studio, the great sliding doors only being opened when the production of dance records or records that may be improved by the introduction of a little "hall effect" is in progress.

Harpsichord Records. American musicians in this country, no less than our own, have always been eager to support the talented Linde family in their Haslemere performances of early classical music on the actual antique (rehabilitated) instruments the music was written for. Thanks to the PARLOPHONE Company we are now getting a series of grand electrical recordings of Anna Linde playing a double-clavier hardsichord. One can almost see her sitting at the instrument and see the little quill fingers pulling the strings.

Hands and Ears Across the Sea!

MASTERWORKS SERIES—BEETHOVEN CENTENNIAL, 1827-1927

An International Celebration of Masterworks Sponsored by
Columbia Phonograph Company

SPECIAL BEETHOVEN MASTERWORKS ISSUES

ON the occasion of the hundredth anniversary of his death, the entire civilized world unites to do honor to the memory of a great genius whose contribution to the sum of joy, nobility and beauty in this world gives him an immortal place amongst the benefactors of humanity.

As one of the most substantial of the tributes to the creative musical genius of Ludwig van Beethoven, the Columbia Phonograph Company has undertaken the sponsorship of country-wide observances of the Beethoven Centennial in the form of Com-

munity Celebrations, with the co-operation of schools, colleges and civic organizations, details of which have been communicated to all parts of the country.

No less noteworthy, however, among the tributes paid to Beethoven at this time is the truly extraordinary list of his musical works newly recorded by the latest electrical process for the Columbia Masterworks Series and presented below.

All of these are complete.

SET NO.	SYMPHONIES	PRICE
57.	Beethoven: Symphony No. 1, in C Major, Op. 21; in Eight Parts..... By Sir George Henschel and Royal Philharmonic Orchestra	\$6.00
45.	Beethoven: Symphony No. 2, in D, Op. 36; in Eight Parts..... By Sir Thomas Beecham, Bart., and London Symphony Orchestra	6.00
46.	Beethoven: Symphony No. 3, (Eroica) in E Flat, Op. 55: in Fourteen Parts	10.50
	By Sir Henry J. Wood and New Queen's Hall Orchestra	
47.	Beethoven: Symphony No. 4, in B Flat, Op. 60; in Ten Parts..... By Sir Hamilton Harty and Hallé Orchestra	7.50
48.	Beethoven: Symphony No. 5, in C Minor, Op. 67; in Eight Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	6.00
61.	Beethoven: Symphony No. 6 (Pastoral) in F, Op. 68; in Ten Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	7.50
63.	Beethoven: Symphony No. 7, in A Major, Op. 92; in Ten Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	7.50
64.	Beethoven: Symphony No. 8, in E, Op. 93; in Six Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	4.50
39.	Beethoven: Symphony No. 9 (Choral) in D Minor, Op. 125; in Six- teen Parts. (Previously issued.)	12.00
	By Felix Weingartner, London Symphony Orchestra, Vocal Soloists and Chorus	
	SONATAS AND CHAMBER MUSIC	
54.	Beethoven: Sonata quasi una fantasia (Moonlight Sonata) Op. 27, No. 2 for Pianoforte; in Four Parts. By Ignaz Friedman. Sonata Pathétique, for Pianoforte, Op. 13; in Four Parts..... By William Murdoch	6.00

53.	Beethoven: Sonata in A, (Kreutzer Sonata) for Violin and Piano, Op. 47; in Ten Parts. By Albert Sammons—Violin; William Murdoch—Piano.....	7.50
65.	Beethoven: Sonata Appassionata, in F Minor, for Pianoforte, Op. 57; in Six Parts	4.50
	By William Murdoch	
66.	Beethoven: Quartet in G Major, Op. 18, No. 2; in Six Parts..... By Lener String Quartet, of Budapest	4.50
59.	Beethoven: Quartet in C Minor, Op. 18, No. 4; in Six Parts..... By Lener String Quartet, of Budapest	4.50
60.	Beethoven: Quartet in B Flat, Op. 18, No. 6; in Six Parts..... By Lener String Quartet, of Budapest	4.50
49.	Beethoven: Quartet in F Major, Op. 59, No. 1; in Ten Parts..... By Lener String Quartet, of Budapest	7.50
50.	Beethoven: Quartet in E Minor, Op. 59, No. 2; in Eight Parts..... By Lener String Quartet, of Budapest	6.00
51.	Beethoven: Quartet in C Major, Op. 59, No. 3; in Eight Parts..... By Lener String Quartet, of Budapest	6.00
56.	Beethoven: Quartet in F Minor, Op. 95; in Six Parts..... By Lener String Quartet, of Budapest	4.50
55.	Beethoven: Quartet in F Major, Op. 135; in Six Parts..... By Lener String Quartet, of Budapest	4.50
52.	Beethoven: Trio in B Flat, Op. 97, for Violin, Violoncello and Piano; in Ten Parts	7.50
	By Albert Sammons—Violin; W. H. Squire—Cello; William Murdoch—Piano	

COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York

 **Columbia** *NEW PROCESS* **Records** 

MADE THE NEW WAY — ELECTRICALLY, VIVA-TONAL RECORDING

THOMAS A. EDISON

The Eightieth Anniversary of His Birth and the Fiftieth Anniversary of the Invention of the Phonograph

THE recent celebration of the 80th birthday of Thomas A. Edison, the Grand Old Man of the Phonograph, has focussed anew the interest of American phonograph enthusiasts upon the inventor of the phonograph, the genius to whom they owe so much. All over the world, people are paying their tribute of honor and respect to the great inventor, but it is we enthusiasts and music lovers perhaps who have the deepest debt of gratitude to pay.

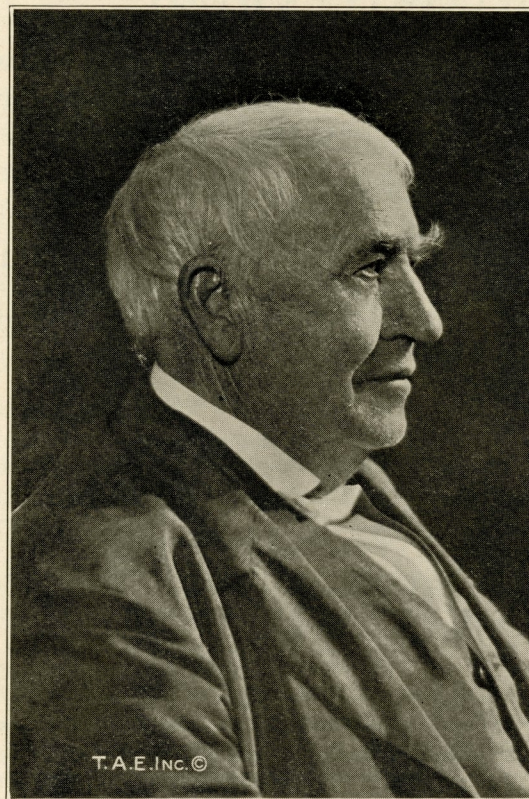
THE PHONOGRAPH MONTHLY REVIEW expresses the feelings of all its readers when it thanks Mr. Edison again for his great gift to the world and wishes him many more years of happy and useful life.

The interest aroused by the announcement of the long-distance forty-minute Edison records has prompted many readers to write to the magazine asking for information about them. As announced before, one of the wonderful new Edison instruments has been sent to the Studio, upon which we play the library of standard and current Edison releases which the Edison Company provides us with. The new instrument is fully equipped for playing the long-distance records and these are expected in very shortly for test and review. So as soon as possible a full report will be published in these pages.

In the meantime, in this season of the celebration of Mr. Edison's 80th birthday and the Centennial of Beethoven's death, in which the phonograph is playing such an important part, it might be well to tell again the story of the invention of the phonograph just a half century ago.

"I was experimenting," Edison says, "on an automatic method of recording telegraph messages on a disk of paper laid on a revolving platen, exactly the same as the Disc talking machine of today. The platen had a spiral groove on its surface, like the Disc. Over this was placed a circular disk of paper; an electromagnet with the embossing point connected to an arm traveling over the disk, and any signals given through the magnet were embossed on the disk of paper. If this disk was removed from the machine and put on a similar machine with a contact point, the embossed record would cause the signal to be repeated into another wire. The ordinary speed of telegraphic signals is 35 to 40 words a minute, but with this machine several hundred words were possible.

"From my experiments on the telephone I knew of the power of a diaphragm to take up sound



THOMAS A. EDISON

vibration, as I had made a little toy which, when you recited loudly in the funnel, would work a pawl connected to the diaphragm, and this engaging a ratchet-wheel served to give continuous rotation to a pulley. This pulley was connected by a cord to a little paper toy representing a man sawing wood. Hence, if one shouted: 'Mary had a little lamb,' etc., the paper man would start sawing wood. I reached the conclusion that if I could record the movements of the diaphragm properly I could cause such record to reproduce the original movement imparted to the diaphragm by the voice, and thus succeed in recording and reproducing the human voice.

"Instead of using a disk, I designed a little machine using a cylinder provided with grooves around the surface. Over this was to be placed tinfoil, which easily received and recorded the movements of the diaphragm. A sketch was made and the piece work price, \$18.00, was marked on the sketch. I was in the habit of

marking the price I would pay on each sketch. If the workman lost, I would pay his regular wages; if he made more than the wages, he kept it. The workman who got the sketch was John Kruesi. I didn't have much faith that it would work, expecting that I might possibly hear a word or so that would give hope of a future for the idea. Kruesi, when he had nearly finished it, asked what it was for. I told him I was going to record talking, and then have the machine talk back. He thought it absurd. However, it was finished, the foil was put on; I then shouted 'Mary had a little lamb', etc. I adjusted the reproducer and the machine reproduced it perfectly. I was never so taken aback in my life. Everybody was astonished. I was always afraid of things that worked the first time. Long experience proved that there were great drawbacks found generally before they could be made commercial; but here was something there was no doubt of."

The furore created by the announcement immediately following this invention of the Phonograph in the autumn of 1877 was tremendous. A number of the primitive tin foil machines which were made and exhibited over the country, drew immense crowds wherever they were shown. Then Mr. Edison buried himself in his work on the electric light and the phonograph was temporarily neglected. Over ten years later, however, he developed the Cylinder Phonograph which soon became widely popular.

About eighteen years or more ago he again took up the problem of the phonograph and after five years of constant endeavor and experimentation evolved Edison instrument and "Re-Creation" records. Comparative tests between the records and the actual artists were held over the country, undoubtedly the most daring and conclusive test of a reproducing machine that had ever been attempted.

Now, within the last year, comes the announcement of records able to play for twenty minutes on each side and the news that soon it will be possible to have complete symphonies, sonatas, operas, etc., on a few disks.

Mr. Edison has already worked miracles and it seems is more capable than ever of further refinements and developments of the creation of his genius. Along with our tribute and honor to the great composer, Beethoven, we must not forget our tribute to the man who has enabled us to possess in recorded form the musical masterpieces of the world, the great inventor, Edison.

Record Budgets

By Robert Donaldson Darrell

ALL-BEETHOVEN

*Fifth Symphony (Royal Albert Hall—Ronald) Victor 9029-32—4 D 12s A1	\$6.50
*Second Symphony (London Symphony—Beecham) Columbia Masterworks Set No. 45—4 D12s A1	6.00
	\$12 50

Fidelio—"Ha! It Is Not Too Late" and "If You Have No Gold"—(Michael Bohnen—baritone) Brunswick 15115—D12	\$2.00
Romance in F (Thibaud—violinist) Victor 6606	2.00
"Moonlight" and "Pathétique" Sonatas (Friedman; Murdoch) Columbia Masterworks Set No. 54—4 D12s A1	6.00
	\$10.00
Egmont Overture (Victor Symphony—Pasternack) Victor 35790—D12	\$1.25
*Quartet in C, Op. 18, No. 2 (Lener Quartet) Columbia Masterworks Set No. 66—3 D12s A1	4.50
	\$5.75
*Quartet F minor, Op. 95 (Lener Quartet) Columbia Masterworks Set No. 56—3 D12s A1	\$4.50
*Fifth Symphony (Royal Albert Hall—Ronald) Victor 9029-32—4 D 12s A1	6.50
	\$11.00
Egmont Overture (Victor Symphony—Pasternack) Victor 35790—D12	\$1.25
Fidelio Arias (Michael Bohnen) Brunswick 15115—D12	2.00
Quartet in C minor, Op. 18, No. 4 (Lener Quartet) Columbia Masterworks Set No. 59—4 D12s A1	6.00
	\$9.25
*Quartet in C, Op. 59, No. 3 (Lener Quartet) Columbia Masterworks Set No. 51—4 D12s A1	\$6.00
Romance in F (Thibaud—violinist) Victor 6606—D12	2.00
Egmont Overture (Victor Symphony—Pasternack) Victor 35790—D12	1.25
	\$9.25

ORCHESTRAL

*Fifth Symphony (Royal Albert Hall—Ronald) Victor 9029-32—4 D12s A1	\$6.50
Third Symphony "Eroica" (New Queen's Hall—Wood) Columbia Masterworks Set No. 46—7 D12s A1	10.50
Egmont Overture (Victor Symphony—Pasternack) Victor 35790—D12	1.25
	\$18.25

WAGNER'S TANNHAUSER

*Bacchanale; and Prelude Act III (Symphony Orch.—Coates) Victor 9027-8—2 D12s	\$3.00
Dich, Teure Halle (Elisabeth Rothberg—soprano) Brunswick 15116—D12	2.00
Evening Star and Prize Song—Meistersinger (Casals—'cello) Victor 6620—D12	2.00
*Overture (Concertgebouw—Mengelberg) Columbia 67221-2 D—2 D12s	3.00
	\$10.00

LIGHT ORCHESTRAL

Tchaikowsky: 1812 Overture (Cleveland Symphony—Sokoloff) Brunswick 50090—D12	2.00
Rimsky-Korsakoff: Coq d'Or—Russian Dance and Bridal Precession (British Broadcasting Co. Orch.) Columbia 50030-D—D12	1.25
Waldeufel: Estudiantina and Skaters' Waltzes (Int. Concert Orch.—Shilkret) Victor 35798—D12	1.25
	\$4.50

INSTRUMENTAL

*Debussy: Waltz and The Girl with the Flaxen Hair; and Grieg-Achron: Scherzo-Impromptu (Heifetz—violinist) Victor 6622—D12	\$2.00
Träumerai and Après un rêve (Felix Salmond—'cellist) Columbia 2045-M—D10	1.00
Bach: Sarabande and Schubert: Impromptu in A flat (Rachmaninoff—pianist) Victor 6621—D12	2.00
	\$5.00

VOCAL

Mozart: Lullaby and Reger: Maria Wiegenlied (Maria Kurenko—soprano) Columbia 2046-M—D10	\$1.00
Ah, Moon of My Delight and Beloved, It Is Morn (Richard Crooks—tenor) Victor 9014—D10	1.50
Strauss: Morgen and Schumann: Mondnacht (Claire Dux—soprano) Brunswick 10248—D10	1.50
At Dawning and At Parting (Mary Garden—soprano) Victor 1216—D10	1.50
	\$5.50

OPERATIC

Louise: Depuis le Jour and Resurrection: Prayer (Mary Garden—soprano) Victor 6623—D12	\$2.00
Otello: Iago's Creed and Andrea Chenier: Enemy of the People (Giuseppe Danise—baritone) Brunswick 50079—D12	2.00
Bohme: Rudolph's Narrative and Manon: Depart, Fair Vision (Mario Chamlee—tenor) Brunswick 50075—D12	2.00
Tosca: Strange Harmony and Manon Lescaut: Maiden So Fair (Beniamino Gigli—tenor) Victor 1213—D10	1.50
Thais: Mirror Song and Love Is a Virtue Rare (Maria Jeritza—soprano) Victor 1214—D10	1.50
	\$10.00

CHORAL

Vocal Gems from "Oh, Kay!" and "Desert Song" (Columbia Light Opera Co.) Columbia 50031—D—D12	\$1.25
*Volga Boatman's Song and Dance, Gypsy! (Symphonic Choir) Victor 20309—D12	.75
Go Down Moses and I Couldn't Hear Nobody Pray (University of North Carolina Glee Club) Brunswick 3161—D10	.75
Star Spangled Banner and Scots Wha Hae (Toronto Mendelssohn Choir) Brunswick 3246—D10	.75
Song of Jolly Roger and Timbuctoo (Royal Mt. Ash Male Choir) Columbia 849—D—D10	.75
Rosary and Long Day Closes (Cleveland-Orpheus Male Choir) Victor 20328—D10	.75

LIGHT INSTRUMENTAL

Chaminade: Scarf Dance and Flatterer (Barth—pianist) Victor 20346—D10	\$.75
Angel's Serenade and Romance (Cherniavsky Trio) Columbia 850—D—D10	.75
Tchaikowsky: 1812 Overture (Cleveland-Sokoloff) Brunswick 50090—D12	2.00
Pas d'Espagne and Lezginka (Kirilloff's Balalaika Orch.) Victor 79085—D10	.75
Kaala and Waonahele Medleys (Royal Hawaiian Trio) Victor 20281—D10	.75

SELECTIONS FROM GERSHWIN'S "OH, KAY!"

Vocal Gems (Columbia Light Opera Co.) Columbia 50031—D—D12	\$1.25
Medley Fox Trot (Fairchild and Ranger—piano duets) Victor 20435—D10	.75
Do-Do-Do and Clap Yo' Hands (Ohman and Arden Orch.) Brunswick 3377—D10	.75
*Clap Yo' Hands and Take in the Sun (Singing Sophomores) Columbia 838—D—D10	.75
Do-Do-Do and Someone to Watch Over Me (Lawrence) Victor 20331—D10	.75

"UNUSUAL"

*El Faisan (Spanish)—(Cueto) Victor 79060—D12	\$1.25
*Volga Boatman and Monotonously Rings the Little Bell (Don Cossacks' Choir) Columbia 5066—M—D12	1.25
*Quartet in C, Op. 59, No. 3 (Lener Quartet) Columbia Masterworks Set No. 51—4 D12s A1	6.00
*Traviata Selection (Creator's Band) Victor 35807—D12	1.25
*Crucifixus (Lotti) and Hodie Christus Natus Est (Palestrina) (Dayton Westminster Choir) Victor 20410—D10	.75
	\$10.50

EDUCATIONAL

(Drawn from the Victor Company's Special List No. 2 of Educational Records.)	
English Folk Dances—Cecil Sharp: Black Nag, Grimstock, Newcastle, Sweet Kate, Gathering Peascids, Sellinger's Round, Jenny Pluck Pears, Ruffy Tufty, and Parson's Farewell (Mayfair Band) Victor 20444—6—3 D10s	\$2.25
American Folk Dances: Money Musk, Miss McCloud's Reel, Old Dan Tucker, and Pop Goes the Weasel (Victor Orch.) Victor 20447—D10	.75

Weber: Country Dance; Beethoven: Country Dance; Handel: Gaxotte; Corelli: Giga; and Sapellnikoff: 2nd Gavotte (Victor Orch.) Victor 20451—D10	.75
Mozart: Fantasia in D minor and Daquin: Le Coucou (Barth—pianist) Victor 20345—D10	.75
MacDowell: From an Indian Lodge and Love Song—from 2nd Suite (Victor Orch.) Victor 20342—D10	.75
MacDowell: Witches' Dance; Nautilus, and To the Sea (Barth) Victor 20396—D10	.75
Järnefelt: Berceuse and Praeludium (Victor Orch.) Victor 20374—D10	.75
	\$6.75

Phonograph Activities

Note to Mrs. Alice B. Talbot's program: the following program deserves special attention as it well demonstrates what the phonograph and recorded music can be made to do under the direction of a capable and discriminating music lover. Mrs. Talbot's Appreciation Classes, we happen to know from outside sources, are the shining light of the musical life of her community. Who can estimate the good that her work is doing? Not only for those actually present at her recitals, but for the many others that are inspired by the printing of her programs to do similar work.

Here we have the phonograph at its very best, bringing the great masterpieces of music to communities where doubtless there is little or no chance to hear them in actual performance. We hope that many enthusiasts and music appreciation teachers and students will gain encouragement and inspiration from these programs that Mrs. Talbot has made up with such musical taste and psychological insight.

LAST CONCERT FOR 1926

Sunday P. M., Jan. 30th

"Old year, you must not go;
So long as you have been with us,
Such joy as you have seen with us,
Old Year, you must not go."

BEETHOVEN PROGRAMME

Beethoven's Choral Symphony

Allegro non troppo
Scherzo
Adagio and Andante
Presto

SOLOISTS

Salteni-Mochi, *Soprano* Edna Thornton, *Contralto*
Frank Webster, *Tenor* George Baker, *Bass*
The Symphony Orchestra, of London, conducted by
Albert Coates

Sonata, (Moonlight)

Adagio Sostenuto
Allegretto
Presto Agitato

Frederic Lamond

From "Ruins of Athens"

Turkish March
Chorus of Dervishes

Mischa Herfetz

Concerto, No. 4, Op. 58

Allegro Moderato
Andante con moto
Rondo Vivace

York Bowen and the Aeolian Orchestra, conducted by
Stanley Chapple



The Programme

1. Overture Semiramide *Rossini*
 2. Symph. B Minor (2nd Move) *Schubert*
Sir H. J. Wood - Queen's Hall Orch.
 3. Great is Jehovah *"*
Mormon Tabernacle Choir
 4. In Dulci Jubilo *Pearsall*
Choir - Westminster Abbey - H.M.S. English
 5. Valse Triste *Chicago Orch. Sibelius*
 6. Danse Macabre *Philadelphians St. Sien's*
 7. Fetes from 3 Nocturnes *Debussy*
H.M.S. Albion Hall English
 8. Afternoon of a Faun *R. Philh. "*
 9. As Torrents in Summer *Elgar*
Appollo Choir - H.M.S. English
 10. Wir hat dich du Schöner Wald *Mendels.*
 11. Fire Music *Die Walküre (Coates) Wagner*
 12. Siegfried's Rhine Journey *"*
 13. Long Day Closes *Oph. Choir Cleveland*
- FOR JOHN MYERS - Sunday Jan. 30, 1927
R. J. Bucholz Cleveland

THE recitals which Mr. R. J. Bucholz of Cleveland, Ohio, gives his friends have the added beauty of carefully designed programs embodying the name of the friend for whom the concert is given and the titles of the records played. It is a pleasure to be able to have the opportunity of reproducing one of these programs here in order to demonstrate that phonograph recitals may be made by the artistically inclined—beautiful to the eye as well as to the ear.

Mr. Bucholz's Beethoven cover design for this number and his communications to the Correspondence Column testify more effectively than we may to both his musical and artistic tastes and capabilities.

Phonograph Society Reports

The Providence Phonograph Society

The initial meeting of the Providence Phonograph Society was held Monday evening, January 31st, in the music room of Mrs. Marion L. Misch's home at 601 Elmwood Avenue, Providence, R. I. Under the direction of the Local Committee of Sponsors (Mrs. Misch, Professor R. C. Archibald of Brown University, and Mr. R. H. Parker) and with the co-operation of the Advisory Committee of the Boston Society, invitations were sent to the phonograph enthusiasts of Providence and announcements were published in the local newspapers.

A group of over fifty people gathered for the meeting, although Professor Archibald, Mr. W. S. Marsh, the authority on recorded Spanish music, and some other well known enthusiasts were unable to be present at this meeting. Mrs. Misch welcomed those present and read letters of best wishes for the new society from Mr. Vories Fisher, President of the Chicago Phonograph Society, and from Mr. B. Mai of Chicago. The Secretary of the Boston Society took the chair temporarily while the all-Beethoven musical program was given. After the playing of the Egmont Overture and the "Moonlight" Sonata with illuminating program notes and interesting comment by Mr. Moses Smith, a period of discussion was held in which the history and aims of the Phonograph Society Movement were explained. Mrs. Misch and Mr. Axel B. Johnson, Managing Editor of the PHONOGRAPH MONTHLY REVIEW, each presented details of the societies and of the need and opportunities of a similar organization for Providence.

Messrs. Harry L. Spencer, William S. Parks, and James A. Frye, representing the three leading manufacturing companies, gave brief talks, assuring the new society the co-operation and full support of their respective companies. Mr. Swartz, of the Brunswick-Balke-Collender Company's headquarters in Chicago, also gave a short address.

The great aim of the phonograph society movement,—to be absolutely impartial as far as all manufacturing companies were concerned and to exist as a purely amateur group of musically interested group of people, a point well stressed in the outline of the history of the movement, was strongly confirmed by the splendid spirit of the representatives of the leading companies in their short talks. As one man expressed it, "During our business hours we must of course be business men with the interests of our company at heart, but in the phonograph societies we are like the others present, merely people interested in fine recordings and the best music."

Under the temporary chairmanship of Miss Anna Allstrom, one of the moving spirits in the new society, officers were elected. At the suggestion of Mr. R. H. Parker it was decided that dealers or those connected in any way with the trade, while cordially welcomed into membership, should not be eligible to hold office. The election resulted as follows:

President, Mr. J. Harvey Barber
Vice-President, Mrs. Marion L. Misch
Secretary, Mr. A. P. DeWeese
Treasurer, Mr. Walter Briggs

Mrs. Misch, without whose generous support the society could never have come into existence, kindly offered the use of her music room for the meetings of the society on the third Monday evening of each month, an offer which was most gratefully accepted. The next meeting was set for Monday evening, February 21, 1927. For the present it was decided that no dues were necessary as Mrs. Misch further assumed the responsibility of notifying the members by card. Persons living in Providence or the vicinity who are interested in and anxious to join the new society are requested to send their names and addresses to Mrs. Misch, 601 Elmwood Ave., or to Mr. A. P. DeWeese, Secretary, 36 George St.

With the playing of a movement from Beethoven's Fifth Symphony the meeting was formally closed, to enable the large Boston delegation time to catch their train. As the meeting broke up, many of the new members had the opportunity of examining Mrs. Misch's large and most remarkable library of records and scores. Several of those present had the pleasure of following the scores of the works played earlier in the evening, a most enjoyable and instructive practice in which Mrs. Misch is a firm believer.

To the members of other societies present, the new Providence organization seemed to promise a most successful future. Enjoying the splendid "home" Mrs. Misch so generously offered it and led by its excellent officers and such energetic and progressive members as Miss Allstrom, Messrs. Moore and Parker, and many others, this new society should fully live up to the musical and phonographic reputation for which Providence is so well known.

R. D. DARRELL,
Secretary Boston Phonograph Society.

PROVIDENCE PHONOGRAPH SOCIETY

On the evening of Monday, January 31, a group of about forty people interested in phonograph music met at the home of Mrs. Caesar Misch, 601 Elmwood Avenue, Providence, Rhode Island, to enjoy a program of Beethoven records.

Mr. Axel B. Johnson, editor of the *PHONOGRAPH MONTHLY REVIEW*, and Mr. R. D. Darrell, secretary of the Boston Phonograph Society, spoke of the advantages to be derived from an organized society for the enjoyment and promotion of good recorded music, the membership to be open to all interested in the purposes of the society. Their suggestions were accepted, and the following officers were elected for the new Providence Phonograph Society:

President, Mr. J. Harvey Barber
Vice-President, Mrs. Caesar Misch
Secretary, Mr. A. P. DeWeese
Treasurer, Mr. Walter Briggs

Seventeen of those present enrolled as members. Representatives of three of the largest phonograph companies offered to help in any way, and gave the Society permission to hear the new records each month before they are released for sale.

Mrs. Misch has kindly proffered the use of her large music-room to the Society. The meetings are to be held at eight o'clock in the evening on the third Monday of each month. The second one will be on February 21, with a program consisting chiefly of the new March records.

A. P. DEWEESE,
Secretary.



MRS. MARION L. MISCH

MR. MARION L. MISCH, President of the Rhode Island Federation of Music Clubs, was at one time a "scoffer" when the merits of "canned music" were spoken of. Able to play the piano, organ, 'cello, and harp, she could hardly see the advantages of having her music "served up in canned form" to her by others. But gradually, upon hearing some of the modern reproducing instruments, she became an ardent convert and now is one of the leaders in the phonograph movement in this country.

Mrs. Misch's library of over 4000 phonograph records is devoted largely to Operatic music, including over 300 operas from which she has at least a few selections. In conjunction with the record library, she has also built up a library of

scores so that the music may be followed on paper as it is heard. Symphonic and chamber music and national and folk music have also received considerable attention and for them, too, she has procured the scores for her library.

In the large music room in her home in Providence Mrs. Misch began to give Operalogues more than three years ago. The opera would be detailed and discussed and illustrated by selections on the phonograph, piano, organ, or occasional singers. The Operalogues were very successful and from the tuneful operas taken up the first season progress was made to the Wagnerian and modern operas.

Widely known as a phonograph enthusiast, Mrs. Misch was characteristically in the forefront of the work of establishing a phonograph society for Providence, generously offering the use of her music room for its monthly meetings. Mrs. Misch was elected Vice-President of the new Society and is further largely shouldering its monetary burdens.

THE *PHONOGRAPH MONTHLY REVIEW* which was proud to number Mrs. Misch among its earliest supporters and her kind words of encouragement and helpful suggestion have been deeply appreciated by us.

Chicago Gramophone Society

The regular monthly meeting of the Chicago Gramophone Society was held on Tuesday evening, January 18th at Lyon & Healy Concert Hall. The meeting was called to order by the President, Mr. Vories Fisher, who told the Society about the private recording of the Caesar Franck "Prelude, Choral and Fugue" by Miss Marion Roberts which he and Mr. Robert Pollak are underwriting. Mr. Fisher announced that only a few more subscriptions would be accepted, as the edition will be limited, and that the subscription list would then be closed. Upon motion duly made, seconded and carried it was resolved that Messrs. Fisher and Pollak be authorized to have this new recording issued under the label of The Chicago Gramophone Society.

There being no other business to come before the Society, attention was given to the program for the evening which program consisted of a talk by Mr. Vories Fisher on the life and work of Modeste Moussorgsky (from an article by Mr. Fisher, which will appear in *THE PHONOGRAPH MONTHLY REVIEW*) followed by recorded examples from the opera, "Boris Godounov" illustrating his music.

L. F. HARRIS,
Secretary.

BORIS GODOUNOFF.

It will be my object this evening to try to point out three things: First the early training, the environment and external causes that give Moussorgski the position of one of the most interesting and important composers in the history of modern music: Second, as we proceed I will try to show you just what these various qualifications are, and lastly, I will try to indicate to you how these qualities are best brought out in the culmination of his genius, the opera, "Boris Godounoff".

It will, therefore, be necessary for us to review in some detail the history of his development up to 1871.

Modest Moussorgski was born in 1839 in the small village of Karevo, into a family of small landholders. It is evident that, while neither his mother nor his father were professional musicians, they were much in sympathy with, and charmed by their sons early interest in the piano. His mother gave him his first music lessons at a very early age, but what appears to me as being the most important force in his early country training was the work done by a nurse whose name has been lost. She brought him up and trained him upon almost the entire history of Russian folk lore. To further his musical education a German governess was engaged and, if we may believe the accounts, his progress was

remarkable. At the age of seven he played many of Liszt's lighter works. His musical education was evidently a great pleasure to the boy and at this very early period I will ask you to notice two things: First the innate inclination towards things musical, and second the background upon an impressionable mind on the Russian folk legend.

In 1849 his father took him to Petrograd where he entered the preparatory school of Saints Peter and Paul. Although his father had planned for him a Military career he nevertheless placed great emphasis upon the importance of a musical education and training as an accompaniment to the regular course in the cadet school. With this in mind a well known teacher was secured, one Herke, to help along young Modest in his studies. It appears that Moussorgski's progress with Herke was very rapid indeed, and it is in this early training that we find him laying the foundation for a technique that later caused him to be held in high esteem as a piano virtuoso. At this time we find another important influence in the person of a monk by the name of Kranpsky in whose company Modest used to spend many happy hours learning much about the old Greek liturgical chants.

In 1852 he entered the school of the Ensign of the Guard. His musical studies were not interrupted and he was allowed to continue the piano lessons once a week with Herke. Altho' totally ignorant of the very elements of musical grammar, he at this time attempted a composition in the form of an Ensign Polka that was dedicated to his school fellows. The death of his father in 1853 apparently made very little difference in the natural course of his life and we find him at the end of his schooling a thorough student, especially interested in foreign languages, a hard worker, and, in a word, a charming fellow well liked by all.

In 1856 he left the Cadet School and entered a Petrograd regiment. He was at once taken into the society of the time, not only because of his very charming manner, but more because of his musical amateurism. Being quite a dandy it was very easy for him to be the central figure at an officers party by sitting at the piano and playing and singing from the popular Italian operas. At one of these parties he met Borodin who has left us a most interesting account of this first meeting.

(Quote M. N. Page 118. So far we cannot see anything in Moussorgski but the charming musical dilettante, but in the following winter came to him what was perhaps the most important single event in his whole life. It is interesting to speculate with "ifs" and "buts" and "ors" and it is interesting to conjecture what would have been the place of Moussorgski in modern music had he not met Dargomijsky. Contemplating such a genius from a considerable distance it is difficult to conceive of Moussorgski developing into anything except to what he did, but nevertheless, it is not inconceivable to imagine that had they not met we would have a very different Boris than the one we have today. I must digress for a moment to a point out the position of that man whose music is so rarely heard today, whose opera "The Stone Guest" is rarely, if ever given, but who was the one man, along with Glinka, that placed a stamp on Russian music that never can be forgotten. Dargomijsky had the idea of a Russian National music fixed firmly in his mind when he turned away from the teutonic teachings and saw the emptiness of the existing Italian music. He and Glinka, although the results of their efforts are vastly different, I think I can safely say, were the real founders of the school that the famous "Five" developed to its fullest bloom and through its decadence. I can give best in a short sentence quoted from Montagu-Nathan the Gist of what Dargomijsky stood for—"Legitimacy in the relation of the song to the speech and for a general sincerity in the realm of musical creation."

Upon his meeting with Cui and Balakireff in 1857, we find Moussorgski realizing for the first time that there already existed an effort and the product of a truly Russian music. Under the guidance and musical tutelage of Balakireff, who had already assumed the leadership in what was later to develop into a real movement, we see him devoting all his time and energy to the study of the masterpieces of all countries and devoting much energy to the works of Glinka. We see that latent creative power breaking to the surface in attempts at composition that do not prove to be of any great importance. Much against the advice of his friends, he decided to give up the army and devote himself to a life of

music, a step that he took in 1859. Borodin again gives us a picture of him shortly after his resignation. (M-G Page 122).

From this time on Moussorgski was never without financial difficulties, nor do we find him in a very happy state of mind. His family broke up, and his mother went to live on their small country estate. We find him, then, dividing his time between the country and the city. In none of the compositions so far do we find that marked personality and individuality that later is to point him out and give him the position that is generally accorded; and it is not until he again gets back to the people, once more among the peasants as he was in his childhood, that he realized, as he himself told Cui, it was only through the voice of Russian people that true artistic expression is found. He, therefore, decided to throw overboard all social custom and conventions and return to Petrograd to live with his five friends. While he was living under the same roof with these men, none of whom were professional musicians, yet all of whom were striving toward the same end, the establishing of a legitimate Russian music, he undertook the composition of an opera that had for its libretto Flaubert's "Salammbô"; and, while this was destined never to be finished, it remains an important source from which to draw for later works. Now, we can see him for the first time placing great importance upon the people as a real character and making great demands on the sincerity of the dramatic action.

In 1864 we find him turning to the composition of songs, and upon the death of his mother a year later a flood of childhood memories are reflected in songs that for the first time indicate that faithfulness of the note to the word and to the sentiment. He was in constant contact with the band of friends that had been so very important to him and, while he was receiving constant instruction from Balakireff, he was continually looking to Gargomijsky for his model. Towards the end 1865 he suffered a nervous breakdown and was forced to leave his friends and retire to the country. In 1866 he again returns, and that already strong friendship with Rimski-Korsakoff is more closely cemented by an almost uninterrupted exchange of musical ideas. Moussorgski was trying to improve his orchestral technique and seems to be somewhat satisfied with a production of "The Destruction of Sennachrib", a work for chorus and orchestra produced by Balakireff at a free school concert. At this time comes one of his most popular orchestral compositions, and openly programmatic piece "A Night on Bare Mountain."

The years 1866-7 gives us some of his finest songs on all subjects, from satire to sordid realism. Urged on by Cui and at the suggestion of Dargomijsky he started an opera on the libretto of Gogol's "Marriage," and although only one act was finished we are told of all the compositions of the "five" this one approaches the closest to the ideal of Dargomijsky.

We now come to the active period of the creation of Boris and I must ask you to briefly review the sketch we have made of the composer so that we may see with what equipment he approaches the task.

We have seen him brought up in the country with a background of Russian folk tale for his A. B. C's; we have seen him demonstrating at a very early age a great interest in and a leaning towards music; while not intending to fit himself for a musical career we have noted his family fostering this interest in the person of Herke; we have been able to see Moussorgski's dilettantism change upon his meeting with Dargomijsky to a serious realization of the general emptiness of the existing and popular form of Italian opera and the desire to create on his principals a truly Russian work. His meeting and study with Balakireff and his friends forces him to give up the army and devote himself to musical creation. We see him again in the country where he finds his true expression in the voice of the people.

In 1868 the suggestion is given him by a friend, Nikolski, to write an opera upon Pushkins "Boris Godounoff" and the idea so takes Moussorgski that he at once leaves the composition of "Marriage" and with such feverish haste starts upon the new work that in two months he has finished the first act and whole first version was finished in a year. Before his death in 1869 Dargomijsky is able to hear snatches of the work at the house of the friends where it was given as it was written, all the five taking the various parts. In 1869-70 the orchestration was completed.

The first version of "Boris" is not the one we know now by any means and his friends were the first to point out certain weaknesses in the score. He, himself, was not willing to admit the justice of the criticism that claimed a great weakness in a lack of feminine interest, but when the opera was refused for production in 1870 he spent the whole of the following year in revision. In 1873 the work was again submitted to the judgment of his friends and with their wholehearted accord it was put in rehearsal and mounted for the first time Jan. 24, 1874.

The background of the opera is one of the most interesting and curious periods in Russian history. The almost inhuman behavior of Ivan the Terrible had brought all classes in the country to a state of terror and subjection, all classes and all persons except one, that one was Boris Godounov, himself connected to the royal family through the marriage of his sister with the son of Ivan, Feodor. Upon the death of Ivan, Feodor, the rightful heir to the throne, was totally incapable of reigning due to a certain weak mindedness and Boris was made regent until a younger son Dmitri should become of age. It is supposed that Boris was extremely ambitious and obsessed by this lust for power, he saw to the murder of young Dmitri in 1581. History does not make certain upon the point as to whether Boris actually instigated the murder, but for the sake of the story both Pushkin and Moussorgski go upon this assumption. Boris was then invited to ascend the throne and while his region was one of reform, it was also attended by the periodic appearance of pretenders claiming to be the murdered Dmitri. It is assumed that the thought of the crime so prayed upon the not overly strong mind of Boris, that upon the approach of one of the more popular pretenders toward Moscow, he was seized by a paroxysm of fear and died in the arms of his son in the great consul hall of the nobles.

The first scene in the prologue represents the outside of the Monastery of Novodevich where Boris has retired after the death of Dmitri. At once we are introduced to the main character in the piece, the people. They are praying to the Deity to make Boris accept the monarchy and to add realism to the scene some of the nobles have employed the police to use force that the prayers may be louder and more effective. There are no recorded examples from this scene.

We are then taken to the Red Square in the Kremlin. Boris has finally decided to give in to the will of the people and we see him passing through the cheering throng on his way to the coronation. This scene is recorded complete, and I will, then, ask you to notice for the first time the fascinating use of the folk theme in such a way that it appears to be created by Moussorgski. The theme running through the whole first side of the record is of a distinctively folk character. At the beginning of the second side Boris comes in tired from his long self-enforced retirement, and with the thought of the crime already weighing upon his mind. He asks the blessing upon his reign and passes on into the church. (H.M.V. DB900)

The first scene of the first act shows us the interior of the call of the monk Pimen in the Monastery of the Miracle. Pimen is just finishing a chronicle of the history of the Russian people and has just come to the death of the little Dmitri when a young novice, Gregory, who is in the room wakes from a dream. He questions Pimen concerning the death of the young Czarevich and learning that he was about his own age, is consumed with a passion to right the wrongs that are being done to Russia by the usurper Boris. This scene, too, has been recorded almost complete. (H.M.V. DB765)

The next scene shows us an inn on the frontier of Lithuania. The curtain goes up upon a charming folk song by the mistress of the inn and it is most unfortunate that we have no example of this song on record. Gregory has escaped and is making his way toward Poland where they are always ready to help stir up trouble against Russia. He is in the company of two tramp monks, Varlaam and Missail. The drinking of the former leads us to the only record from this scene, a folk song again. (Vic. 558). The police come in with a warrant for the escaped novice. Gregory makes his escape through the window.

Again the scene changes and we are permitted a view of the interior of the private apartments of the Czar. Boris' son, Feodor, is studying a map and his daughter

Zenia, is mourning the death of her betrothed. The old nurse proposes a singing game in the hope of cheering Zenia, and once again we have the very charming folk material introduced which the recording companies do not provide us. Boris comes in and is in a happy mood at first; he talks to his son about his studies telling him that one day he will rule. Upon the exit of the children there is a long soliloquy by Boris, measuring what he has gained against the method in gaining his power. Here again we see the thought of the crime weighing upon his mind. This has been recorded in full and you can see so clearly the influence of Dargomijski that I have spoken of before. (Vic. 6489). Prince Shouisky is admitted to tell Boris that there is a pretender passing through the country and fast coming on Moscow. Boris is thrown into a fit of terror and makes the Prince swear the Young Dmitri is really dead. Shouisky's swearing takes the form of a recitation and a recounting of the actual killing. After dismissing him Boris has a fit of the horrors and sees the ghost of the dead Dmitri come down to torment him. I believe that this scene, too, has been recorded for Polydor but I unfortunately have not a copy of the record.

I will not take up much of your time with the next act, for in my opinion it is by far the weakest in the whole opera. Let it suffice to say that this is the scene that Moussorgsky added upon the advice of his friends. The whole act, two scenes, gives us an insight into the assistance that the Poles are giving to the rise of Gregory.

Through the seductive powers of a Polish princess, Marina, they hope to gain control and have power over Gregory. Their success is very incidental to the story and in particular to the music.

The first scene in the last act is, again in my opinion, the finest writing in the whole opera. The scene is near the frontier on the path that Gregory is taking on his way to Moscow. The Russian people are almost the only ones present through the whole scene, although we again meet Varlaam and Missail who have joined their drunken forces to that of the pretender. The whole scene is packed full of choral folk songs, again given to us in such a form that they appear to be the spontaneous creation of Moussorgsky. This has been recorded complete on a very fine set of records. The choral work is really very enthusiastic and Coates' spirited conducting shows a very sympathetic understanding of the work. (H.M.V. D1090-1)

We are now taken back to Moscow in the council of the nobles. As they are discussing what they are to do about the pretender and with Boris, the Czar comes in, fresh from his frightful experience of a few moments before in his apartments. He ascends the throne and the monk Pimen is shown in. He tells a story of an old shepherd that had been blind for many years; after trying all manner of cures there had appeared to him in a vision an angel that told him to go to the grave of Dmitri. This he did and his sight was restored. Boris is so affected by this story that he is overcome. He calls for his son, and in his arms he dies. The death of Boris has been very well recorded. (Vic. 6455)

I am afraid that I have given but a very slight idea of the opera, but it is to me a great pleasure that I am able to present to you as many fine records from such a very important work.

"I met Moussorgsky for the first time in the autumn of 1856. I had just been appointed army surgeon. Moussorgsky was an officer in the Preobajensky regiment. He was then seventeen. Our meeting took place at the hospital in which we were both serving; we met in a common room, which we both found equally dull. Both of us felt the same need for expansion, and we were not long in fraternising. The same evening we had an invitation to the house of the principal medical officer. Monsieur Popoff had a marriageable daughter and frequently invited the doctors and officers on duty. Moussorgsky was what is popularly termed a smart officer, elegant in dress and in person; small feet, hair well trimmed, nails correct, aristocratic hands, distinguished in carriage and choice in conversation; he spoke with some affectation and sprinkled his discourse with French phrases a trifle pretentiously. In all this there was a touch of fatuity, but it was very slight and was tempered by a really superior education. He was a favorite with the ladies, and would sit down to the piano and play with grace and expression fragments from 'Trovatore' or 'Traviata' enchanted to hear his feminine audience murmur his praises in chorus. I met Moussorgsky three or four times at Popoff's and

in the common room of the hospital. Then I lost sight of him. Popoff resigned and there were no more evening gatherings."

"He was no longer the handsome youth that I had known at Popoff's; he had grown stout and lost his fine bearing, but he was as careful as ever of his personal appearance. His habits were just the same and his foppishness had grown if anything a degree more marked. On being introduced we had no difficulty in recognizing each other.

"Moussorgsky assured me that he had only resigned in order to devote himself to music. It was our chief topic of conversation. I was at that time enthusiastic over Mendelssohn; Schumann was unknown to me. Moussorgsky was already a frequent visitor to Balakireff's, and his head was filled with a number of new works of which I had no idea.

"Ivanovsky asked us to play Mendelssohn's A minor Symphony as a duet. Moussorgsky at first made some objections and begged to be excused the andante, which, he said, was not symphonic, and rather resembled one of the 'Songs without Words' orchestrated. He played the first movement and the scherzo. Moussorgsky afterwards began to speak with enthusiasm of Schumann's symphonies. He played fragments of the one in E flat major. Suddenly he broke off, saying: 'Now for the mathematics.'

"All this was quite new to me and captivated me from the first. Seeing that it took my fancy, he played other new works, and I soon learned that he was a composer himself, which increased the interest his personality had awakened in me. He then played a scherzo of his own, and on reaching the trio, he whispered to me: 'This is quite oriental'. I was astonished at these musical forms which were quite novel to me. I cannot say that they pleased me at first. I was bewildered, but by dint of listening I soon began to appreciate them and find in them a certain charm. I must confess that when Moussorgsky had told me of his intention to devote himself seriously to music, I took this declaration at first for a bit of bragadocio, and laughed in my sleeve. But after hearing his scherzo, I asked myself; 'Can I believe it, or not?'

M. Montagu-Nathan; A History of Russian Music
Page 118

MR. VORIES FISHER of Chicago has long been recognized as one of the leading spirits for the cause of the phonograph and fine recorded music in this country. His vast record library includes records from all countries and composers and undoubtedly is an unique collection. In touch with musical correspondents all over the world, Mr. Fisher is abreast of the times in recorded music as perhaps no other amateur enthusiast could ever hope to be. The "Recorded Remnants" he has been writing for these pages indicate the diversity of his tastes and interests and also give the person unaware of the course of events in the phonograph world a glimpse of the "last word" in what is being done, particularly in the recording of modern music.

THE PHONOGRAPH MONTHLY REVIEW is proud to have Mr. Fisher as a member of its staff as Chicago Representative. He is a constant contributor to our columns and in addition, as Chairman of the Contest Committee, has directed the progress of our contest, "Is Your Favorite Work Recorded?" It may be remembered that it was his letter in the December issue, signed V.F., which started the discussion now raging about the musical capabilities and sensibilities of the record dealers. Attention should also be called to his lecture delivered at a meeting of the Chicago Phonograph Society which is reprinted in full in this issue under the activities of that society.

Mr. Fisher was elected the first President of



VORIES FISHER

After the drawing by Herbert Schimkowitz

the Chicago Phonograph Society and it is in no small part due to his direction that the Society has progressed so finely. Living up to his reputation as a leader, Mr. Fisher is also one of the sponsors of the set of records that the Chicago Phonograph Society is arranging to have recorded. Undoubtedly this set of Cesar Franck's Prelude, Choral, and Fugue for the piano is the first instance of a work of musical importance privately recorded for a group of subscribers that this country can boast of.

Mr. Fisher's musical abilities and tastes and his delightful personality have won him hosts of friends all over the world for whom we speak when we tender him our most sincere appreciation of his efforts for the cause of music.

Minneapolis Phonograph Society

The January meeting of the Minneapolis Phonograph Society was held in the Foster and Waldo music store on the evening of January 18, with the usual enthusiastic group of gramophiles present.

The program, played on an orthophonic credenza model and a panatrope, was a potpourri of many selections, many of them brief. This new idea of "tasting" the various late releases instead of playing only a few long selections, appealed strongly to members as a variation of the usual program procedure.

Among the selections played were Arias by Arnoldo Lindi, the new Egmont overture, the new Casse Noisette suite (which was criticized as containing too pronounced concert hall echoes), the first movement of the Brahms piano sonata, recently released, selections by Dusolina Gianini, and Paul Klenau's rendition of L'Après-Midi d'un Faune. The last mentioned was very well liked, and voted the best "Faun" yet recorded.

Enthusiasm and informal discussion were more than ever apparent at the meeting, members evidently deriving much more "fun" and enjoyment out of the gathering than at any previous.

JOHN K. SHERMAN, Secretary.

Phonograph Art Society of Chicago

A very interesting meeting and program was held on the evening of January 14, 1927, at the home of the President, William Braid White, 5149 Agatite Ave., Chicago, Ill. The meeting came to order at 8 p.m. and the program, which was composed of Grand Opera numbers, was arranged and given by Mr. B. M. Mai. The program was made very interesting by Mr. Mai's splendid description of the numbers that were played, especially so in the case of the first number, the Tannhauser Overture, played by Mengelberg and the Amsterdam orchestra. The place of meeting was a splendid one, ideal in almost every way, the rooms are spacious, beautifully appointed, and Mr. and Mrs. White proved themselves as before, a splendid host and hostess. During the intermission Mr. White brought up various subjects of interest but most of the time was devoted to a rather lively discussion of programs, who they were to be arranged, what they were to consist of, and by whom they were to be given, the question could not be settled and it was agreed, to hold it over until another meeting. It was agreed that Mr. Debussman should give the next program, the nature of which was undecided.

Through the courtesy of the Brunswick Phonograph Company, we were permitted to hear many advance records, some of which, owing to the length of the program and time taken up in discussion, we did not have time to hear. The kindness of the Brunswick Phonograph Company was much appreciated.

What is believed to be the first hearing in the United States, was the opening number on the program, the Tannhauser Overture, on Odeon records, which Mr. Mai received by special mail a few days before our meeting, directly from Germany, and which is about to be released on Columbia records. After the program Mrs. White served refreshments and the meeting adjourned about 1.30 p.m. The program was as follows:

GEORGE W. OMAN.

Secretary, The Phonograph Art Society.
Program of

THE PHONOGRAPHIC ART SOCIETY OF CHICAGO.

Jan. 14, 1927.

Tannhauser Overture (Odeon)

William Mengelberg and Konzertgebouw of Amsterdam

The Rhine Journey (Polydor)

Lauritz Melchior

Rosenkavalier (Polydor)

Waltz—Richard Strauss and Orchestra of State Opera

House of Berlin

Rosenkavalier (Odeon)

Monolog der Marschallen Lotte Lehman Aida (Brunswick)

Return Victorious

My Native Land—Elizabeth Rethberg

Faust (H. M. V. No. 2)

When the book shall be unsealed—F. Chalapin

Faust (Brunswick)

Mephisto Serenade—Michael Bohnen

Pagliacci (Victor)

Prologue—Lawrence Tibbitt

Faust (Brunswick)

Jewel Song—Edith Mason

Masked Ball (Brunswick)

Is It Thou?—John Charles Thomas

Merry Wives of Windsor (Brunswick)

Overture—Cleveland Orchestra

Nikolai Sokoloff conducting

about the Japanese private recording society (has anybody in this country heard the records, by the way?); but, now comes news to me so very startling that I am almost afraid to pass it on until more details are at my command. I am told that there is in Berlin a semi-private recording society that goes under the name of the Berlin Philharmonic Recording Society. Their activities are apparently devoted to the recording of the more modern composers. Unfortunately, I have not in my possession a list of their works, but this much I am told: they have made much Ernst Kreneck, they have made the Strawinski "Histoire d'un Soldat," and (and this one I consider the most important) they have made the Schönberg "Pierrot Lunnare." You may depend upon it that when more details are at my disposal, they will be communicated to those that may be interested.

It is only in occasional spurts that I hear of fascinating things being done in France, Hungary, and in Germany. It was only by chance (through the advice of a friend, and God knows where he found out) that I heard of the very fine "Pelleas" records made in Paris, and only by the greatest good fortune that they are now a part of my collection. Now from other sources comes to me news that much Strawinski has been made in Paris; among other things "The Rites of Spring" and "Les Noces." I do not know who has made the records nor do I know the numbers. I wish that, should this fall into the hands of some continental reader, that he would take the trouble to communicate with me. I will be more than happy to let him know what we are doing in this country in return for any advice that he will give about Germany and France.

For me, as a collector, there is one feature in the buying of records that presents enormous difficulty and constant worry. The temptation to collect for the sake of completeness is so strong that it is only by exerting the greatest will-power that I am able to overcome the urge. I have, let us say, in my collection some twenty or twenty-five Strauss songs, a section in which I am much interested. A new one is issued—one that has never before been made—and no matter what the quality of the record, no matter how well or how poorly it is sung, I am always tempted to buy, for if I do not it will mean that there is a Strauss song that is not among my records. I have now about five Hugo Wolf songs that no one can induce me to play.

The Victor set of the Cesar Franck violin-piano Sonata has just been called to my attention. I can not help but mention what appears to me to be an inexcusable error. The misnumbering of the records and, as a result, the confusing of the movements, spoils what would otherwise be a fine set.

I have recently had the pleasure of meeting a very great artist. She has for some years made records for one of the larger recording companies, and she told me many things that were to me very interesting. I have said that she is a great artist, but I must further add that there is one particular type of thing that she does very well indeed. This field is one that is of great interest to all real music lovers and one that has been sadly neglected on the disc. But do not for a moment think that this is the type of thing that we find in the catalogues under her name; not at all. And why? For the very simple reason that she is not allowed to make them, but is forced to make the old hackneyed things that were ready for the ash heap long ago. She further tells me that there is nothing that she would rather do than make a set of these much neglected songs if she could be sure that there would be an audience, if ever so small, that would be really anxious to have them, but that she is tired of making the same old things over and over again. She was much surprised when I told her that such an audience was growing fast in this country and beginning to assert itself.

From all I hear and am able to learn the Columbia Company is really doing a colossal thing in helping toward the celebration of the death of Beethoven during the week of March 20 to 26. The number of new Beethoven recordings that they are to have ready by that time is something astounding. I believe that all the symphonies that are not already in their catalogue are to be represented; many, many new quartets, piano Sonatas, Concertos, and so on ad infinitum. All the works will, of course, be recorded under the new method. If this isn't doing a great thing toward the cause of music I don't know what is.

VORIES.

Recorded Remnants

We are very proud in Chicago of the first set of privately made records that is soon to be issued; we will always look upon The National Gramophone Society in London as one of the really important movements in modern phonograph activities; we heard with some surprise and much pleasure

Analytical Notes and Reviews

BY OUR STAFF CRITICS

General Review

This month of the Beethoven Centennial finds the great master receiving due honor in the world of the phonograph and recorded music. The splendid work of the Beethoven Centennial activities sponsored by the Columbia Company and under the capable direction of Mr. Frederick N. Sard and the Columbia officials is described elsewhere in this issue. Phonograph enthusiasts all over the world will join us in congratulating the Columbia Company upon its wonderful achievement, culminating in the greatest release for one month ever issued—twenty-three complete masterworks and two overtures! All in addition, of course, to the other meritorious activities. This issue is of such significance that, as we go to press, we hear that a special messenger has been rushed over from England with the last of the Beethoven matrices in order that they might appear in time.

From the Brunswick Company comes the announcement of the early release of a new Light-Ray recording of the Kreutzer Sonata by Bronislaw Huberman and Siegfried Schultz, Brunswick long-playing records No. 50062-4. The Victor Company, in addition to the Fifth Symphony and Egmont Overture (reviewed in this issue), Moonlight Sonata, Romance in F, etc., already issued, announces a new electric recording of the "Eroica" by Albert Coates and the Symphony Orchestra. Also, to the great joy of the many admirers of the Flonzaleys, the 2nd and 16th string quartets by that famous ensemble. In the special Beethoven Centennial booklet issued by the Victor Company there is also announced for early release a complete recording of the Tchaikovsky Pathétique Symphony by Albert Coates, whose great version of the Fifth ranks so high among symphonic recordings. Undoubtedly, in the next issue we shall be able to announce further additions to the lists of above named and other companies. In particular, we hope to see Furtwaengler's Fifth Symphony and other Beethoven Polydor recordings released by the Brunswick Company in this country.

We should also take this opportunity to speak of the special Beethoven cover so kindly sent us by our friend and fellow enthusiast, Mr. R. J. Bucholz of Cleveland, Ohio, already well known to our readers by his valuable contributions to our Correspondence and Phonograph Activities Columns. We are sure all our friends will join us in our deep and sincere appreciation of his beautiful work. We are happy to announce that Mr. Bucholz is joining our Staff and will design special covers for the future issues of the magazine. His musical and artistic ideals and abilities as revealed in his letters and his work speak more vividly than we can do in his praise.

The lack of space forbids my discussing many topics of interest, but mention of one of these can hardly be postponed with the other to next month. This is the New York Phonograph Society which held its initial meeting on the evening of February 21st in rooms generously donated by Marconi Brothers' Phonograph Emporium, 126 East 59th Street. The untiring labors of my friends and fellow enthusiasts, Henry S. Gerstle and Mr. Peter Hugh Reed then culminated in the establishment of this long desired society. It would be difficult indeed to pay them high enough tribute for their wonderful efforts and spirit. The Society has made a most auspicious beginning; we may well expect great things from it in the future.

May I offer my apologies to my many friends to whom I was unable to devote adequate attention on account of the state of my health on the day of this meeting. I should not have been able to come to New York if it were not for the fact that I could not go back on my promise to Messrs. Gerstle and Reed who spared themselves no pains in this work. I hope to have the opportunity at the next meeting of enjoying the pleasure of the company of the many New York friends under more favorable circumstances.

Axel B. Johnson

Orchestral

COLUMBIA Masterworks Set. No. 45—Beethoven: Symphony No. 2, in D major, Op. 36. 4 D12s A1. Price, \$6.00. Played by the London Symphony Orchestra. Conducted by Sir Thomas Beecham.

This, the first of the Columbia Beethoven Centennial recordings to be heard at the Studio, is a work of performance and recording that surpasses even the high expectations raised by the preliminary announcements of the Beethoven releases. Sir Thomas Beecham, after a silence (in the recorded music world at least) of several years, "comes back" in a most convincing fashion. A work of startling brilliance and power, yet never displaying virtuosity for its own sake.

The second Symphony was discussed on pages 39 and 40 of the November issue in a review of the Odeon version conducted by Dr. Weissmann. Therefore, it is hardly necessary to dwell upon the musical structure or characteristics of the work again here, except, perhaps, to say that Beecham's version—with the added opportunities given by the new process—emphasizes the sturdy vigor of this symphony and well indicates the beginnings of the rough humor so characteristic of Beethoven's later years. Even in the second movement, lyrical as it is and as beautifully played as Beecham's orchestra plays it, the lyricism and beauty are of a virile, full-blooded nature in contrast to the more mellow romanticism Dr. Weissmann in his characteristic German fashion reads into the work. Beecham's reading is undoubtedly truer to the accepted idea of Beethoven's nature; at any rate, it is of a lusty staunchness that one must respect most heartily.

It is impossible to compare the recordings: as fine an example of the acoustic process as the Odeon version is (and perhaps dearer to the delicate ears and tastes of the purist), the Columbia recording is the electric process in the full flower of its power. Perhaps Sir Thomas does crash out an occasional accent with a little over-emphasis, the whole effect of the performance is as vividly realistic as can possibly be desired. In the last movement, above all, we have a matched perfection of orchestral playing and reproduction that leaves one's emotional and appreciative powers alike exhausted.

Much as I admired and still admire Dr. Weissmann's version, it is only his Scherzo that I can still prefer to the new set. It is a matter of personal taste in interpretation, of course, but to me the fleet lightness of the old version is the more pleasing in this third movement. But as for the rest—the Beecham set is unapproachable.

The performance of the orchestra, even apart from the merits of the interpretation, should have special praise. The clarity and all-inclusive grasp of the recording leave nothing that is not exposed, but this burning light upon the instrumentalists reveals only their capabilities. A trying test which they pass with surprising ease.

If the rest of the Beethoven symphonies, electrically recorded, which the Columbia Company is issuing for the Beethoven Centennial can reach the same standard as this one, enthusiasts and music lovers are assured of a real treasure mine. Sir Thomas Beecham has set a mark for the others to shoot at. With every release the standard of recording and interpretation is raised. Surely the results will speak well for the musical America of tomorrow to whom Beethoven's masterworks will be familiar and loved in every detail.

VICTOR Music Arts Library Nos. 9029-32 Beethoven: Symphony No. 5, in C minor. 4 D12s complete in album. Price, \$6.50. Played by the Royal Albert Hall Orchestra. Conducted by Sir Landon Ronald.

The Victor Company is first in the race to make an electrically recorded "Fifth" available in this country, replacing Sir Landon Ronald's old version in the Music Arts Library with a new one also under his direction. At least, so the label tells us, but although the name is the same, the manner and the results are astonishingly different. Has Sir Landon, as well as the process of recording, also been subjected to some process of electrification? Whatever the cause, he has suddenly blossomed out from his usual correctly methodical orthodoxy and waxed actually impetuous, even boisterous. Hear him in the Finale,—he fairly runs away with himself in a jubilant torrent of sound!

The "Fifth" more than any other of the early Beethoven symphonies, needed the new process and it would not be too much to say that one has hardly heard a completely adequate recorded version until he has heard this one. Whether Weingartner's new Columbia and Furtwaengler's new Polydor electrical versions make as good use of the new process remains to be seen. Certainly, we should not hesitate to say that of all the versions heard to date at the Studio the large majority of people will prefer this one by far.

It is not faultless, by any means, but the points one might question are entirely those of interpretation and not of performance or recording, both of which are excellent. (The Royal Albert Hall Orchestra displays itself to better advantage than ever before.) One might mention a certain tendency towards jerkiness in the first movement, especially in the phrasing of the second theme; the rather prosaic conception of the slow movement; and the substitution of unrestrained—almost jaunty—jubilation for the nobility one usually expects of the Finale. Such points, however, are those of personal taste in interpretation, which a reviewer has the right to call attention to, but hardly to criticize.

At first hearing, it is the tumultuous last movement that makes the most vigorous impression upon the listener, but on repetition, the performance of the first movement grows more and more on me. Quibble as one might, there is no denying that Sir Landon Ronald is "getting across" exactly what he wishes and that this reading is going to be of inestimable value in music appreciation and educational work. It is the old question of the brilliant vs. the more conventionally authentic interpretation and again we must repeat that it is the former that will work the most good today.

And so what does it matter if the experienced music lover finds a lack of poesy and a tendency to over-emphasis in the second movement or deems the scherzo somewhat wanting in flexibility? This version is going to make three admirers of this ever-popular symphony where there was but one before. And certainly nothing could be more desired than this on the Centennial of Beethoven's death. The "Fifth" is the first of all symphonies in appreciation work; it is the portal to symphonic music for many a music lover. One may go beyond it, but not without going through it.

VICTOR 9027-8 Wagner: Tannhäuser—Venusberg Music and Bacchanale (in 3 parts) and Prelude to Act III. 2 D12s. Price, \$1.50 each. Played by the Symphony Orchestra. Conducted by Albert Coates.

One by one the sensational English Wagnerian recordings are being made available in this country where every full-fledged enthusiast is anxiously awaiting them. The long-desired Siegfried Death Music and the Prelude to Rheingold have not yet reached us, but this complete Tannhäuser Bacchanale should satisfy us for a time at least. And, as of course was to be expected, the manner in which it is played and recorded approaches such perfection that we should be satisfied forever—if we were not so human as to ask, like Oliver Twist, for "More!"

The Venusberg Ballet Music was added by Wagner to Tannhäuser for the first Paris performance of the opera in 1861 and is closer musically to Tristan and Isolde, upon which the composer had just been working, than to the original opera, written when he had not reached the height of his powers. He writes in one of his letters, "I . . . recognize that when I wrote my Tannhäuser I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written Isolde's last transfiguration, at last I could find alike the right close for the Fliegende Holländer overture, and also—the horrors of the Venusberg."

The music requires no description, not even Wagner's elaborate stage directions for the action of the ballet. With "Tristan" it is the greatest music of love and passion ever conceived. To many, the long section following the emotional climax contains the pages of the most transfigured earthly beauty ever penned. There is nothing heavenly about this music—it is of the flesh and the earth, but it glorifies them to a pitch of ecstasy that was never reached before and perhaps never will be again.

The recording possesses an advantage over the usual concert hall performance in that the short choral parts, Song of the Sirens, are not omitted (part three). The "behind the scenes" effect is hardly achieved—but beyond this, one can have nothing but the most whole-hearted praise for Mr. Coates and his achievement. On the fourth side is the Prelude to Act III, typifying Tannhäuser's journey to Rome to seek forgiveness.

In the supplement announcing the records, the company's press agent speaks of them as exemplifying an "art which transcends anything like common praise." And here he has understood the truth.

VICTOR Music Arts Library Nos. 55245-8 Strawinsky: Petrouchka (Ballet) 4 D12s A1. Price, \$6.50. Played by the Royal Albert Hall Orchestra. Conducted by Eugene Goossens.

VICTOR Nos. 6492-3 Strawinsky: Fire-Bird (Ballet) 2 D12s. Price, \$2.00 each. Played by the Philadelphia Symphony. Conducted by Leopold Stokowski.

These two orchestral suites from the great Russian modernist's famous ballets are among the leading examples of modern music at its best available in recorded form. The Victor Company deserves unusual credit for making these works accessible, especially where Petrouchka is concerned, although it is a pity that more adequate publicity was never given them. To those who know and admire the works of Strawinsky's powerful genius, these two sets of records are works to be prized indeed. These works, moreover, have been of remarkable value in familiarizing music lovers with the modern idiom. To those accustomed to the old harmonic and melodic scheme, Strawinsky's work seemed strange at first (S. K. in his contribution to the Open Forum in the February issue is not alone in his belief that the orchestration calls for broken dishes and cats concealed in the trombone!), but a few hearings only were necessary to make evident the firm, well-articulated structure and the muscular energy of these ballet suites, whose sincerity of artistic idealism and whose effective realization of dramatic and emotional ideas warrant the high places in the list of musical masterpieces of all time which they have already been awarded.

Even in the Fire-Bird, the first of Strawinsky's great ballets, the contrasting aspects of his genius are well exhibited. The Dance of Katschei and his train of hideous followers is almost unparalleled for diabolical energy and motion. From the pounding opening to the hoarse barking of the whole orchestra in the close, the music hurtles forward with breathless force. In startling contrast is the second part, The Princess and the Golden Apples, a movement of almost enchanting loveliness, built on a theme at once infinitely tender and infinitely nostalgic.

Petrouchka opens up an entirely new world. The Fire-Bird might possibly have been written by Debussy, but the ballet of the little puppet and his tragedy could be attributed to no one else but Strawinsky. It is both characteristically Russian, built on the very essence of folk music and folk lore, and universal. Although the story of the ballet is of assistance in tasting to the full the flavor of the music, especially for one unversed in the modern idiom, the music itself exists independently of the ballet. As Paul Rosenfeld says, "The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust are in the music ten times as intensely as they are upon the stage. In the score of Petrouchka, music itself has become a little manikin in parti-colored clothes, at which Strawinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling."

The nature of modern music seems to make it particularly effective for recording and although the old acoustic process is used in both these works, both are remarkably well done, marred only by the severe scratch that has now so completely disappeared from recorded music. Katschei's Dance in the Fire-Bird and the Carnival scenes in Petrouchka deserve

special commendation from a recording point of view. The various episodes of the Carnival, the Russian dance, the dances of the coachmen and of the nurses, the silly mincing of the ballerina, the lumbering passage of the bear and its keeper across the scene, are all read most felicitously by Mr. Goossens, an ideal choice for Conductor.

Under the conditions of the time, it would be hard to conceive of these works recorded more effectively. They evidence all the careful and painstaking musicianship that has gone into their making. It is not too much to hope that some day soon they will be re-recorded electrically by the same conductors, and that—perhaps—the third great ballet, *Le Sacre du Printemps*, will also be done. In the meantime, no library that makes any pretence to inclusiveness can afford to be without these works and no one should dare attempt to discuss modern music until he is thoroughly familiar with the *Fire-Bird* and *Petrouchka*. The hearing and study of the works is the only cure for the thoughtless remarks of S. K. and his clan.

PARLOPHONE Nos. P 2022-4 Strauss: Macbeth, Symphonic Poem, Op. 23. 3 D12s. Played by the orchestra of the Berlin State Opera House. Conducted by Eduard Mörike. (and on the sixth side, Strauss: *Morgen*, Op. 26. Sung by Emmy Bettendorf, accompanied by the Berlin State Opera House Orchestra, directed by Dr. Weissmann.)

Macbeth, a symphonic poem after Shakespeare's play, is the first of the great series of works which were to make Strauss famous. It is ranked in the same period as *Don Juan*; virtually an earlier work, it was not given its finishing touches until after *Don Juan* had been completed and consequently bears a later opus number. The structure of the work is quite simple and the few principal themes easily recognizable. A war-like fanfare theme is announced by horns, violins, flutes, and clarinets in the third measure and after a pause, the main theme, marked "*Macbeth*" in the score is heard fortissimo. It characterizes both the ambition and the despair of the luckless *Macbeth* and is followed by a secondary figure ('cellos, basses, and bassoons, *molto espressivo*) typifying the "rising wish for power." After a climax, in the working up of which the first motives are somewhat developed, and a decrescendo, the theme of *Lady Macbeth*, a strangely serpent-like figure, *appassionato*, *molto rubato*, appears in the wood wind over a tremolo, *sul ponticello*, in the strings. The use of the "*sul ponticello*"—on the bridge—tremolo gives a most eerie, mysterious quality to the music that is quite in keeping with the atmosphere of the play.

In the words of Richard Specht, "The later Straus is more seething, vibrating and colorful: in this earlier work he paints black as black, with a ruthlessness which separates this night-picture-in-sound from all other works of the tone-poet." The triumphal march of *Macduff* which originally ended the work is, in the revised version, followed by an epilogue combining and resolving the themes of *Macbeth* and his wife into a close as dark and enigmatic as the tragedy itself.

Dr. Mörike adds *Macbeth* to his long list of excellent Strauss recordings in a version which is always true to both the spirit and the music of the work. Apart from its inherent merits, *Macbeth* is particularly valuable in recorded form, since (for some unknown reason) the work is seldom performed in the concert hall.

The exquisite song, *Morgen*, as sung by Emmy Bettendorf presents another side of Strauss' genius. A music jewel of the finest water, it is given a most adequate setting here. It alone is worth the price of the whole set.

PARLOPHONE Nos. 2053-8 Strauss: Aus Italien, Symphonic Fantasia, Op. 16. 6 D12s. Played by the orchestra of the Berlin State Opera House. Conducted by Eduard Mörike.

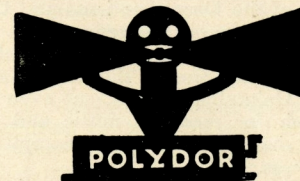
Aus Italien is of a still earlier period than *Macbeth*, written at the time when Strauss was gradually emerging from the classical into the modern ideal. It is a sort of musical landscape painting crammed rather arbitrarily into rough symphonic form and consists of four movements as follows:

- I. Auf der Campagna (parts 1 and 2).
- II. In Roms Ruinen (parts 3-5).
- III. Am Strande von Sorrent (parts 6-9).
- IV. Neapolitanisches Volksleben (parts 10-12).

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Early as the work is, the voice of Strauss could not be missed from the very beginning, although the rhythmical flow (especially in the first movement) is decidedly more sluggish than in the later works, in which, too, he seldom descends to as frank sentimentality as in the broad melody for strings to a prominent harp accompaniment which begins about half way through part one. To those familiar with his works, the most interesting movement will undoubtedly be the last in which he makes rather effective use of the familiar tune, *Funiculi, Funicula*.

The mastery of orchestration the composer already displays here is great, although it tends to err on the side of thickness. In fact, all through the work we have the dreamy, sentimental, over-luscious side of the composer's personality most prominently exhibited. But for this very reason, *Aus Italien* should have a wide appeal to many who do not care for the more outspoken and sardonic aspects of his genius.

Dr. Mörike seems to have a tendency to drag the tempo at times, but no doubt his reading is in accord with the spirit of the music which a more energetic one would completely destroy. The recording, as always, is excellent, although due to the fact that it is acoustical and that the orchestration is so heavy, clarity suffers somewhat.

A few words of thanks must be added for Mr. B. M. Mai, the first to make these records available in this country. Strauss enthusiasts have long been looking forward to them, the more because they are so seldom given by American orchestras. The Okeh Corporation will be unwise indeed if it fails to add them to their already splendid library of Mörike-Strauss recordings on account of the fact that they are not recorded under the new process. Both are striking and beautiful works, finely performed and recorded, which should be known by every phonograph and Strauss enthusiast.

COLUMBIA Masterworks Set No. 46. Beethoven: Symphony No. 3 ("Eroica"). 7 D12s A1. Price, \$10.50. Played by Sir Henry Wood and the New Queen's Hall Orchestra.

The Odeon version of the "Eroica" was reviewed on page 137 of the December issue and this review may be referred to for remarks on the composition itself. One does not imagine Sir Henry Wood to be the ideal choice of conductor for this great peak among the earlier works of Beethoven. But his old Columbia version, cut even as badly as it was, has done much for recorded music and Wood undoubtedly deserved the chance to re-record a complete version under the electrical process.

The recording, as usual, is excellent; the performance, however, cannot be ranked quite so well, although in many passages the orchestra plays with remarkable sweetness. The recording never verges unpleasantly close to excessive brilliance or "sharpness," and Sir Henry never forces his men too hard.

His reading throughout is *saue*, polished, and often rich in emotional sincerity. If the "heroic" style is never attempted, the conductor and his men at least never fall into serious fault. They "play safe" and the result is a well-modulated interpretation that can be listened to with enjoyment once one has adjusted his expectations to the character of the reading.

VICTOR 35790—Egmont Overture (Beethoven). Played by the Victor Symphony Orchestra, conducted by Josef Pasternack. (D12, \$1.25).

This month's Victor Symphony Orchestra overture is fittingly devoted to Beethoven. The recording is fully up to the high standard set by last month's Poet and Peasant Overture, but the performance, fine as it is, comes so closely on the heels of Mengelberg's version for Columbia that a comparison is inevitable. Mengelberg, of course, is Mengelberg and his interpretation could hardly be surpassed, no matter how brilliant this version is. The readings are made with two entirely different objects in view and each conductor achieves the effect he desires. This inexpensive black label version will undoubtedly reach the people to whom the vigorous, straight-forward reading will most appeal. There are traces of harshness and shrillness at times, but for the most part this is a very successful effort considering the difficulties of the composition itself. The Overture is recorded without cuts.

VICTOR 35798—Waltzes: The Skaters and Estudiantina (Waldteufel). Played by the International Concert Orchestra. (D12, \$1.25).

Familiar waltzes brilliantly played, but rather over-loaded with "effects." The record is too often startling rather than musical.

VOCALION Beethoven: Concerto, No. 4, Op. 58, for Piano. 4 D12s. Played by York Bowen. Accompanied by the Aeolian Orchestra under the direction of Stanley Chapple.

The fourth of the five piano concertos of Beethoven is easily the loveliest of them all. Not as great in stature or conception as the "Emperor," it is free from the unduly multitudinous repetitions of the latter. The brief slow movement, *Andante con moto*, with its dialogue between the obstinate and sinister motto phrase from the orchestra and the lyric answers on the piano, is one of the most individual and beautiful moments in the whole works of the composer.

York Bowen, who is also known as a composer—particularly of the viola concerto played by Lionel Tertis on his recent tour of this country—gives a finely restrained interpretation to the no less finely balanced accompaniment of Chapple and the Aeolian Orchestra. The recording, mechanical, of course, —the set was made some time ago—is by no means as good. There are many moments of effectiveness, but for the most part a listener finds himself demanding much more of the mechanical side of the reproduction. The "electrical process fan" would be greatly disappointed in a set like this, but the enthusiast of old standing undoubtedly would forget or ignore the deficiencies of the recording for the loveliness of the composition and the performance.

It is a pity that the many fine things in the English Vocalion Company's catalogue are so inaccessible in this country. This set was ordered for the Studio some time ago, but was never obtained. Mr. Mai, of Chicago, was eager to represent Vocalion in this country, but apparently that company is not greatly interested in the American market. The

only way out, evidently, is to go without Vocalions or import them directly through the excellent house of Imhof of London, widely known among American enthusiasts for its promptness and efficiency.

We, however, have Mrs. Alice B. Talbot of Machias, Maine, to thank for the opportunity of hearing this set for review in this Beethoven number. Noticing it on one of her excellent programs which have been appearing in our Phonograph Activities section, we wrote her of our anxiety to obtain it for mention this month and within forty-eight hours the work was in the Studio. Her ready assistance is on a par with the discriminative musical taste exhibited in her programs. The work she is doing with the phonograph is a splendid one; we recommend everyone to study her programs and also wish to thank her for her ready and most helpful co-operation.

Chamber Music

COLUMBIA Beethoven String Quartets. Played by the Lener String Quartet:

Masterworks Set No. 66 Op. 18, No. 2 G major. 3 D12s A1.

\$4.50

Masterworks Set No. 59 Op. 18, No. 4 C minor. 4 D12s A1.

\$6.00

Masterworks Set No. 50 Op. 59, No. 2 E minor. 4 D12s A1.

\$6.00

Masterworks Set No. 51 Op. 59, No. 3 C major. 4 D12s A1.

\$6.00

Masterworks Set No. 56 Op. 95 F minor 3 D12s A1 \$4.50.

The above Beethoven quartets, the first group of the long list of notable Columbia Beethoven Centennial quartet recordings by the Lener String Quartet, are finely representative of the composer's work in this form, drawn as they are from widely different periods in his life. The Lener Quartet, already well known and loved by phonograph enthusiasts, is given all the remarkable new opportunities of the electric recording and draws upon this new source of power to express to the full the inexhaustible genius in which these works are so rich.

The G major Quartet, Op. 18, No. 2, is one of the finest examples of perfection in quartet performance and recording yet heard at the Studio. An almost incomparable set; one that should be in wide favor. The lovely slow movement will strike home to even the most unintelligent musically. One might select this quartet before any of the others to initiate a person into the world of chamber music. The recording here is vigorous, but never to excess and the lyrical sections are played with a delicacy and feeling that is beyond praise. A pleasant little *Allegro* is followed by an *Adagio cantabile* (beginning about half-way through part 2) which is interrupted by a brief *Allegro* middle section (opening of part 3) and then resumes its limpid course. The third movement is a *Scherzo* and the last one of the most delightful rondos ever penned, one absolutely infectious in its decisive jolity.

The C minor Quartet, the fourth in the same opus set is hardly as interesting or attractive. The Minuetto, in which the recording and performance are very fine indeed, is the movement that stands above the others in both musical and structural importance. The first movement occupies the first two parts, the second movement (a *Scherzo* instead of the usual slow movement) the next two. The last two movements, the Minuetto and *Allegro* Finale one part each. The rather over-sweet theme of the first movement may win a place for this work in the minds of many, but one can hardly call the whole quartet an outstanding one. The performance throughout, however, is all that could be desired with the possible exception of a little shrillness at the end of the first movement and decrease in brilliance in the last movement.

The second of the "Rasoumofsky" quartets, Op. 59, is a work of maturer grasp and intellectual power although not as far advanced as the third of the same set. The recording here, especially in the slow movement (*Molto Adagio, Si tratta questo pezzo con molto di sentimento*) is a little over-vigorous, most noticeably so in the upper register of the violins where impassioned, broad, songful phrases as times verge on shrillness. The breaks, too, are less satisfactorily selected in this quartet than in the others. An unusual *Allegretto* with a "theme russe" is the third movement and

a whirling, energetic Presto the Finale. The decisive chords at the end are struck off with remarkable power; for all the danger of excessive vigor in the recording, there is no denying the fact that the string quartet has a chance now to display its full powers that it never had before.

With the third of this group, Op. 59, we come to a superb example of the heights that contrapuntal writing can reach when interpreted in the more-than-adequate fashion of the Lener Quartet. The first movement, Allegro vivace (after an Introduction Andante con moto) is contained on the first two parts and hardly indicates the mood that is to follow. Note the vigor and strength of that strange passage beginning on Page 81, measure 15 of the Peters Edition with its powerful octave jumps, or the forcible syncopation and contrast of rhythms throughout the movement. The enigmatic ending gives a hint of the following movement, Andante con moto quasi Allegretto, one of the most strangely moving movements in all Beethoven's writings. (Parts 3, 4, and about half of 5). It is impossible to describe this movement in words or to even attempt to praise the virtues of the reading and recording. It must be heard. And even then one cannot make an estimate or an opinion in his own mind. It is music almost outside the grasp of earthly perceptions. The graceful Menuetto, with its strange Trio and stranger Coda brings us nearer the world again, but the mood of the previous Andante is not destroyed, merely merged gradually into that of the fugal Finale. Here is Beethoven at the height of his powers! A movement that might stand unashamed beside the last movement of Mozart's Jupiter Symphony. The solo passages for each instrument played on their lower strings on page 100 and 101, shortly before the end of part 7, should be given special notice.

The F minor Quartet, Op. 95, brings us a step nearer the great quartets of Beethoven's last years. The contrasting epical and lyrical character of the work is exhibited throughout. The Scherzo is marked on the score, Allegro assai vivace ma serioso, as though Beethoven feared the light, conventional scherzo-like reading that would destroy the single impression the whole work leaves on the mind of the listener. Indeed, this quartet might well be played in one movement, without pause, so closely connected are its various sections; the emotional moods, too, blend and merge into one another perfectly and inevitably. Here, too, we have the composer at the summit of his genius. Its qualities of vibrantly living nobility give him full opportunity to impress on the listener the true force of his powers.

Those who know Beethoven by the Symphonies or Sonatas alone should lose no time in becoming familiar with these wonderful examples of his chamber music. A new world is opened up here, a world that is strangely familiar and yet always invitingly new and strange.

The Lener Quartet plays as only an organization can play which has known and given these works for years. In the last two works mentioned, in particular, one can only marvel at the way in which virtuoso perfection is wedded to interpretative insight. Add the full-voice Columbia recording and the results are performances to treasure for themselves alone, altogether apart from the worth of the compositions themselves.

He who passes by the chamber works of Beethoven is denying himself one of the truest and finest pleasures of life. They have always been looked upon as music's innermost shrines. Now, by the virtue of modern reproduction, entrance into these virtual temples of tone is open to all.

COLUMBIA Masterworks Set No. 52 Beethoven: Trio in B flat, Op. 97. 4 D12s A1. Price, \$6.00. Played by Sammons (violin), Squire ('cello), and Murdoch (piano).

It is a little harder to find the depth and power that is in the quartets. This Trio is perhaps Beethoven in one of his more academic moments, at any rate, despite occasional eloquent passages, the musical attraction of the work is hardly outstanding. The beginning is rather poor as far as tonal quality goes, but with the second movement, the recording and performance approach more nearly the Columbia standard.

A work which tried and true Beethoven enthusiasts can hardly be without, but which is not for the beginner and for those whose attention flags easily.

COLUMBIA Masterworks Set. No. 54 Beethoven: "Moonlight" and "Pathetique" Piano Sonatas. 4 D12s A1. Price, \$6.00. Played by Ignatz Friedman and William Murdoch, respectively.

There can be no getting away from the fact that the Columbia piano recording is absolutely unapproachable. These records are a miracle to listen to from this point alone.

Friedman plays the ever-popular "Moonlight" with a rather abstract and cold reserve that seems hardly suited to the mood of the work, at least to that which has become the accepted reading. He plays, of course, with the virtuoso's familiar merits, "digital dexterity" and "cerebral coherence," but he hardly seems to penetrate deeply into the spirit of the work. The recent Victor version by Harold Bauer can hardly be compared to this from a recording point of view, but Bauer's reading and (above all) phrasing are more pleasing to the present reviewer at least. One must admit, however, on hearing the Finale, that Friedman is doing a remarkable piece of work; the realism of the reproduction is almost uncanny.

The "Pathetique" in Murdoch's hands fares well, particularly the first and last movements. (The second is hurried just a trifle to enable it to occupy a single side.) Here, too, the recording is virtually perfect. A reading that will appeal to many and on which is well balanced, simple, and yet unusually effective.

The combination of these two well-known sonatas in a single set is most praiseworthy, especially when played by two such pianists as we have here. A set which should find wide favor and which fully deserves it.

Instrumental

VICTOR 6622—Waltz "La Plus Que Lente" (Debussy), "The Girl With the Flaxen Hair" (Debussy), and Scherzo-Improptu (Grieg-Achron). Violin solos by Jascha Heifetz. (D12, \$2.00).

Heifetz's first electrical process recordings are very successful; his exquisitely silken tone is reproduced with no shrill over-amplification. His choice of pieces is scarcely less felicitous. Debussy's dreamy "Slower than Slow" waltz and "The Girl with the Flaxen Hair" are well contrasted with the Grieg-Achron Scherzo's brilliances. A record of beautiful tonal and interpretative qualities.

VICTOR 6621—Improptu in A Flat (Schubert) and Sarabande (Bach). Piano Solos by Sergei Rachmaninoff. (D12, \$2.00).

More excellent releases by this always dependable artist. The Schubert Improptu is a light thing, but its contrasting moods and lyric intimacy make it a lovely example of the great song-composer's lesser piano works. The Bach Sarabande (which one is it?) is splendid, although played with the cold reserve one expects, but fortunately does not always get, from Rachmaninoff.

VICTOR 6620—Tannhäuser: The Evening Star and Die Meistersinger—Prize Song. ('Cello Solos played by Pablo Casals. (D12, \$2.00).

The two most popular melodies from Wagner's music-dramas are played with the impeccable finish and artistry that Casals endows everything he plays. The recording is excellent and one hears Casals' rich 'cello tone in all its beauty. The Evening Star side includes the whole of Wolfram's scene and consequently is somewhat more than only an aria transcription. The Prize Song, however, is perhaps the more effective of the two in its broad strength and richness of tone. The piano accompaniments are no less perfect.

VICTOR 35807—Traviata Selection. Played by Createore's Band (D12, \$1.25).

Although the character of the composition does not permit the overwhelming virtuoso display of Createore's Pagliacci Selection, the conception and execution of this piece is, if anything, even finer than that of the earlier record. Even in these days of superb recording and interpretative performances, a "band selection" like this should be the cause of envy of the finest conductors and recording directors. The results Createore obtains are only to be marvelled at!

R. D. D.

Brunswick Piano Records

I have recently played over the Brunswick piano records appearing in the new catalogue, but issued prior to last July. There are eleven in all, yet they make an unusually interesting assortment and give ample evidence that the Brunswick catalogue in this department is not an arid waste.

Of this small collection I may safely say that not one is without interest to any lover of piano music. All of them are worth while having; although the recording is not universally excellent, the playing is good throughout, and the selections represent compositions of genuine musical worth. The performers are pianists of international reputation: there are six records by Leopold Godowsky, four by Josef Hofmann, and one by Elly Ney. It would be possible to make several good programs from the list. You might invite Godowsky to give a concert; his six records would make an excellent group. Or you might do the same thing with the Hoffmann records, adding to them the Elly Ney Record. Of course the program could be varied with the addition of more recent records, reviewed in the *PHONOGRAPH MONTHLY REVIEW*.

As is eminently proper, music by Chopin exceeds by far the number of compositions of any other composer in the list. Chopin is the greatest of the composers for the piano-forte, a genius who understood its possibilities instinctively, and who used it almost exclusively as his medium of expression. And the ten compositions included on these records, while not giving an entirely adequate conception of Chopin's genius, nevertheless are a fair cross-section of the most important characteristics of the Pole. Of the larger works the sonatas are not represented, but the Scherzi, the Ballades, and the Impromptus are. Waltzes, Nocturnes, Studies, and Polonaises have at least one delegate in the group.

Liszt is the next most favored composer, and this, too, is quite fitting, for he was one of the great contributors to piano music. Not only a contemporary of Chopin but a successor as well, in his long life he was able to develop the technique of the piano far beyond the range it had had before his time. On the harmonic side Liszt did much for the piano what Wagner did for the orchestra—he made its expression highly chromatic.

And the outstanding figure to change piano music radically since Liszt—Claude Achille Debussy—is represented by two lovely and typical numbers. Debussy stands for impressionism in music; he is its outstanding exponent. The two pieces of his among this collection give a fair idea of Debussy's achievements in this realm.

I append some brief notes on the recordings.

GODOWSKY RECORDS

- 50070—Liebestraum in A-flat (Liszt), and Fantasie Impromptu (Chopin). The first is one of the most popular of all piano compositions and illustrates Liszt's manner of subjecting a melody to highly pianistic treatment. The Chopin piece, too, is fairly popular; the middle section contains the melody almost literally borrowed for the popular song a few years back, "I'm always chasing rainbows." Both numbers are well played and well recorded.
- 50069—Clair de Lune, and Reflets dans l'eau. (Both numbers by Debussy). The surface noise is a bit disconcerting at first, but you soon learn to forget it for the sake of the most delicious music.
- 50009—Impromptu in A-flat (Chopin), and Kamennoi-Ostrow (Rubinstein.) Both numbers are well played. The recording is good.
- 50015—Polonaise Militaire and Waltz in E-flat. (Both by Chopin). Pianists often abuse the poor, hackneyed polonaise, in order to get a new "kick" out of it. Godowsky renders it sensibly, contenting himself with reproducing the music as it was written. The waltz is of the lesser Chopin, obviously of the drawing-room. In that style it is played by Godowsky.
- 50016—On Wings of Song (Mendelssohn-Liszt) and Tarantella Venezia e Napoli (Liszt). The first is a lovely song arranged for piano solo, the second is primarily a piece for virtuoso display. The pianist takes this second number very fast.

50042—Ballade in A-flat, Nocturne in D-flat. (Both by Chopin). The Ballade is badly cut to fit on one side of a twelve-inch record; the exciting middle section in C-sharp minor and the modulations that follow it are entirely omitted. This is particularly unfortunate in the case of a ballade, which tells a story. But we ought to be grateful for this morsel, the only one of the ballades now on records. The Nocturne shows the poetic side of Chopin.

HOFFMANN RECORDS

- 50045—Prelude in G minor (Rachmaninoff), and My Joys (Chopin-Liszt). This prelude of Rachmaninoff is of great sonority and is very pianistic. It is infinitely preferable to the one in C-sharp minor, which is played to death. I think Hofmann plays this piece a trifle too fast; at least it seems to me that the composer himself plays it more slowly in concert.
- 50044—Scherzo in B minor and Nocturne in F-sharp minor. The first is taken at breathless speed. There are few pianists in the world who could play it so rapidly while still striking all the keys. But while this speed shows off the pianists' technique, is it desirable? No matter how accurately the keys are struck, the tones will tend to blur. There is a definite limit to the pace at which tones can succeed one another while retaining their individuality, and I think that many virtuosos, like Hofmann in this case, tend to ignore this principle. The composition itself is marvellous. The nocturne is one of Chopin's most beautiful compositions in this form. Those who know the Cesar Franck symphony will note the similarity between a section of the nocturne and an episode in the symphony.
- 50023—Hungarian Rhapsody, No. 2 (Liszt). Both sides. The surface noise on this record is bad, especially at the beginning of each side. The piece is played with consummate virtuosity.
- 50035—Magic Fire Spell from "Die Walkure" (Wagner-Liszt); and Pastorale and Capriccio (Scarlati). Liszt was the father-in-law of Wagner and a foremost apostle of his music, of which the piece on this record is a gorgeous example. The other side is in beautiful contrast; the Pastorale is charming yet simple. This record is marred by surface noise, yet it is worth its weight in gold.

ELLY NEY

- 50032—Hungarian Rhapsody, No. 8 (Liszt), and Etude in E major (Chopin). Though I am not very familiar with the rhapsody I suspect it is very much cut. The Etude has been called by James Huneker—"the loveliest flower from Chopin's garden." And in truth its beauty is indescribably moving. Here too one can afford to ignore the surface noise.

Choral

Of the five choral records listed below, none is of particular merit. Mediocre, or even poor, they represent a distinct let-down from the high level which choral reproduction has reached of late. Brunswick 3290 is the best of the lot, in my opinion, with Brunswick 3246 taking second place. For some readers, the records will be worth while because of the selections rendered.

- Brunswick 3246—The Star-Spangled Banner, and Scots Wha Hae. Toronto Mendelssohn Choir of Mixed Voices, led by Dr. H. A. Fricker.
- 3161—Go Down, Moses; and I Couldn't Hear Nobody Pray. University of North Carolina Glee Club, led by Paul J. Weaver.
- 3290—Hark! the Herald Angels Sing, and It Came Upon the Midnight Clear. The first by All Souls' Choir, the second by Cathedral Choir.
- 3162—John Peel, and I'm a Jayhawk. University of Kansas Men's Glee Club, Prof. Thos. A. Larremore, director. Palmer J. Stephens, Student conductor.
- Columbia 849-D—Timbuctoo and Song of the Jolly Rover. Royal Mt. Ash Male Choir led by T. Glyndwr Richards.

Victor 20328—Rosary and The Long Day Closes. (D 10, 75c). Cleveland-Orpheus Male Chorus. Choral reproduction seems to be steadily approaching perfection; this, like the record above, has been recorded with unusual effectiveness.

Brunswick 3156—Drink to Me Only With Thine Eyes and Red and Black. (D 10, 75c). Sung by the Ohio Wesleyan University Glee Club under the direction of Guy E. McLean. Typical glee club singing finely recorded.

COLUMBIA 50031-D—Vocal Gems from the "Desert Song" and Vocal Gems from "Oh, Kay!" Sung by the Columbia Light Opera Company (D12, \$1.25).

Selections from current popular musical shows, the first with orchestral accompaniment, the latter with piano accompaniment by Mering and Banta. The voices are good although the choruses are not large. The piano accompaniment in Gershwin's delightful "Oh, Kay!" music are to be commended, but one might wish the vocal parts sung with less matter-of-factness. The recording is good.

Vocal

Victor 6623—Depuis le jour (Louise) and Prayer (Resurrection) (D 12, \$2.00).

1216—At Dawning and At Parting (D 10, \$1.50). Sung by Mary Garden, soprano. The many admirers of Mary Garden will rejoice to find her recording again. The twelve-inch record contains two songs from her best known operatic roles; the smaller one, two popular songs by American composers. The accompaniment in the latter is piano; in the former, of course, it is orchestral. Charpentier's best known aria, *Depuis le Jour*, is sung exquisitely, better undoubtedly than in the actual performance of the opera. Certainly, one never realizes the true worth of her voice until hearing this record. Divorced from the opportunity to make use of her histrionic genius, Mary Garden carries off the honors with her voice alone. The recording is excellent in both records. No. 6623 is easily the outstanding vocal record of the month.

1213—Strange Harmony (Tosca) and Maiden So Fair (Manon Lescaut). Beniamino Gigli, tenor. (D 10, \$1.50). Two Puccini melodies sung with great energy and robustness with just a shade of over-exaggeration. The former, in particular, is done with undeniable impressiveness.

1214—Thais: Mirror Song and Love Has Long Been a Rare Virtue. (D 10, \$1.50). Maria Jeritza's coldly beautiful voice is finely recorded in these two scenes from her best known role. The orchestral accompaniment is hardly up to the usual high Victor standard.

1215—Because I Love You and The Far Away Bells. (D 10, \$1.50). John McCormack sings a new Irving Berlin hit and a "ballad" type song with almost too much painstaking care. A record that should have a wide appeal to his admirers.

79098—Chalutsim and Hallelujah. (D 10, 75c). Sung by Myro Glass, baritone, in Yiddish. Another outstanding vocal recording drawn from the foreign lists. These two Palestinian Pioneer songs are sung with splendid masculine strength; a virility that never exceeds the bounds of artistry. Glass has an unusual voice, in fact, one would not fear to place this record beside that of Gigli this month and if anything it would deserve first honors on the points of sincerity and avoidance of exaggeration. The song of the Chalutsim is perhaps more effective than the Hallelujah.

79067—Sweet Secret and Sweet Marie Theresa. (D 10, 75c). The former sung by Margarita Cueto, the latter a duet by Moriche and Utrera. Another foreign release of merit; this time from the Mexican list. The duet is far from exceptional but Margarita Cueto has an excellent voice and the song by Ramos-Santaella she sings is very effective. One notices a figure in the accompaniment curiously reminiscent of the love song in Richard Strauss' *Heldenleben*! The

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recording throughout the foreign lists is almost invariably good; but perhaps even better than the standard.

Victor 6604—He is Kind, He is Good (from Massenet's "Herodiade"), and Farewell, Ye Mountains (from Tchaikowsky's "Jeanne d'Arc"). A beautiful record, singing by Maria Jeritza. It is astonishing how a singing-actress with brains can disguise the essential hardness of many of her tones and suggest, instead, the desired mood. The orchestra keeps pace with the singer, especially well in the Tchaikovsky number. The recording is good.

9014—Ah, Moon of My Delight (Liza Lehmann), and Beloved, It is Morn (Aylward). Sung by Richard Crooks with orchestra. At last the American singer steps out of the ranks of the promising young tenors, and becomes a member of the great. I am speaking of his performances only on the records. On this disc is heard a singer of whom Americans may be proud, one who has splendor and vigor of tone, without the audacious bombast common to many tenors. Crooks' voice records beautifully here, and, all in all, I enjoyed the record very much.

6611—Mad Scene (Donizetti's "Lucia di Lammermoor"), on both sides of the record. Sung with orchestra by Toti dal Monte. The day of the coloratura has passed and her ways become ever more anomalous. Only Galli Curci in her prime and one or two others on rare occasions have in recent years attracted a sustained interest in their art. I know that people listen to this florid and exceedingly difficult manner of singing; but do they hear it as often as they would a simple ditty? Dal Monte does herself credit on this record. The final E-flat is much clearer than the one heard at the end of the first side. If you like coloratura singing, this record will probably satisfy though it is not of the rank, as I have suggested, of the early Galli-Curci efforts.

Brunswick 15115—Ha! It is Not Too Late and If You Have No Gold—from Beethoven's *Fidelio* (D 10, \$1.50). Sung by Michael Bohnen, baritone. The only vocal contribution this month to the Beethoven activities. The first aria is perhaps more effectively sung than the other. Beethoven was hardly at his best in writing for the voice, But Bohnen makes as much as he can of the music. The recording is good.

15115—Hall of Song (Tannhäuser) and Ye Wand'ring Breezes (Lohengrin). Elisabeth Rethberg, soprano, (D 10, \$1.50). As always Elisabeth Rethberg's voice is a thing of beauty. It is heard to best advantage in the Lohengrin excerpt, as in the Hall of Song aria it is sometimes forced a little in the more dramatic passages. The orchestral accompaniment is above the usual Brunswick standard.

Columbia 57020 F—Tanchum (S. Golub) and Af B'ri, fun "Gesheim" (Kein gelt iz nito) (D 12, \$1.25). Cantor Modechay Hershman. Although listed under "Yiddish" in the Columbia Foreign section, this record deserves special mention and a place among the other fine vocals of this month. Hershman has a splendid voice, verging a little on the nasal in the second side, and sings with power and yet with restraint. Tanchum is a very moving and beautiful song with a most interesting orchestral accompaniment. Altogether, a recording that should not be ignored.

Brunswick 50079—Iago's Creed (from Act II of Verdi's "Otello") and Enemy of His Country (from Act III of Giordano's "Andrea Chenier"). Sung by Giuseppe Danise with orchestral accompaniment (D 12, \$2.00).

Danise's baritone is of a magnificent resonant quality, but his interpretation is somewhat marred by the evident effort he puts into his singing. The recording is very good: the orchestral accompaniment rather colorless.

M. S.

Miscellaneous

Brunswick 3381—Maybe and Someone to Watch Over Me (Gershwin's "Oh, Kay"). Sung by Rea and Baur, with accompaniment by Ohman and Arden, piano duet. (D 10, 75c). Good voices and accompaniment, recorded with equal effectiveness as Brunswick 3410. A vocal whose merit matches that of the instrumental commended before.

3413—All Alone and The Little White House (75c). Frank Munn, tenor.

3398—Hello, Swanee, Hello and 'Deed I Do (75c). Radio Aces. Very smooth and effective singing. The second song in particular is to be commended.

Columbia 851-D—So Will I; and You Know (75c). Vocal duets in vaudeville style by Vaughn de Leath and Frank Harris.

845-D—I've Got the Girl and It Made You Happy When You Made Me Cry (75c). Sung by Charles Kaley.

847-D—Just a Melody and When You're Far Away (75c). Carson J. Robison and Vernon Dalhart.

852-D—Old Rugged Cross and Life's Railway to Heaven (75c). The first sung by Homer Rhodeheaver, the second by Ford and Glenn.

14186-D—Ain't It a Shame to Work on Sunday and The Gambling Man (75c). Sermon and congregational singing led by Rev. W. M. Mosley.

14185-D—Shall Our Cheeks Be Dried and I've Gotta Ride to the Tree of Life (75c). Prayer meeting services led by Sister Sallie Sanders and the Shady Grove Quartet.

14187-D—There's a City Built of Mansions and I Got Your Ice Cold Nutgrape (75c). Sung by the Nutgrape Twins. Rather unusual and far from interesting.

820-D—Stop That Knocking and Susan Jane (75c). Sung by the Gold Dust Twins.

15119-D—In My Heart and Beautiful Lane (75c). Sung by the Sunshine Four.

792-D—Cohen on the Telephone and Abe Levi's Wedding Day (75c). Joe Hayman. Even Cohen hears the call of the new process and emerges from the past to be re-recorded!

Victor 20388—Virginian Judge (Court Scene—5th Session). Walter C. Kelly. (75c). One of the best series of humorous recitations on records.

20385—When the World Forgets and In the Garden (75c) Homer Rhodeheaver and Mrs. William Asher with organ accompaniment.

20434—Rags and Mother Dear (75c). Henry Burr. A record described by its makers as having "enough" pathos in it to sell it big."

20387—The Crepe on the Old Cabin Door and The Sad Lover (75c). Sung by Vernon Dalhart in his familiar ballad manner.

4002—Mary of Argyle and Auld Scotch Songs (D 10, \$1.00). Sir Harry Lauder in "two songs in serious spirit" and "simple and heartfelt style." The recording is excellent.

20417—All Alone Monday and Maybe (75c). The first by the Revelers is another example of their smoothly effective male ensemble singing. The amusing selection adds to the merit of the record. The other side is sung by Franklyn Baur.

20452—Nothing Else Matters and Sam, the Old Accordion Man (75c). Sung by the Williams Sisters.

1204—Santa Lucia and Vieni sul Mar (Come to the Sea). Two melodies with a very wide appeal, sung by Tito Schipa. His voice is not at its best here, nor is the recording exceptional. Schipa sings very artistically, however, adapting his instrument to the character of the song.

1200—My Love Compels, and My Dear Old Mother (both from the second act of Giordano's "Fedora"). Rendered by Giovanni Martinelli. Singing of the heroic type, excellently recorded. Rather above the recent Martinelli average.

1186—The Darling Girl, and Pain of Love. Sung by Tito Schipa with orchestral accompaniment, in Italian. The second number is very well recorded. In the first Schipa is guilty, after one has made allowances for the type of songs he is singing, of several breaches of taste. He forces his tone, hurries the tempo, and breaks up phrases. The voice itself is lovely.

1189—Mighty Lak' a Rose, and Somewhere a Voice is Calling. Frances Alda with orchestra. This record is rather a disappointment. Mme. Alda flats with a consistency that is disconcerting. Only in the middle of her register, or rather in a few tones just above the middle, does one hear the glorious mezzo quality. That is why the second side was better than the first.

20391—If I'd Only Believed in You (sung by Jane Green) and Don't Be Angry With Me (sung by Aileen Stanley). The tunes are poor, but they are "put across."

20277—Jesus, Savior, Pilot Me, and Nearer, My God, to Thee. Henry Burr sings the first, the Peerless Quartet the second; in each case with fine orchestral accompaniment.

20369—Just a Melody, and Far Away in Hawaii. Vernon Dalhart, Carson Robison and orchestra. The record is full of novel vocal and orchestral effects, and the first side is very snappy.

20331—Do-do-do, and Someone to Watch Over Me. Gertrude Lawrence, a comedienne of genius, does full justice to George Gershwin's clever tunes.

20332—The Dying Gambler, and One Thing I Know.

20356—Somebody's Been Lovin' My Baby, and If You Don't Like Potatoes. Monette Moore with orchestra.

20334—When My Wants Run Out, and Talk 'Bout Some-thin' That's Gwine to Happen. Elizabeth Smith and Sidney Easton, with guitar and piano.

20332—The Dying Gambler, and One Thing I Know. Sermons by Rev. J. M. Gates, with singing.

20365—Just as Soon as My Feet Strike Zion, and Adam and Eve in the Garden. Sermons by J. M. Gates, with singing.

Columbia 50029-D—The Hem of His Garment, and I Love to Tell the Story. Lucy M. Van de Mark, with organ accompaniment. Fair voice, fair singing. (Twelve inch record; those below are ten.)

2046-M—Wiegenlied (Mozart) and Maria Wiegenlied (Reger). Two lullabies sung charmingly by Maria Kurenko. A definite contribution to the vocal section of the Columbia catalogue.

- 822-D—Cherie, I Love You; and The Promise in Your Eyes. Vincent van Tuyl sings well, and with unusual restraint, two sentimental songs.
- 743-D—The Lass from County Mayo, and My Wild Irish Rose. Sung by William A. Kennedy with orchestral accompaniment.
- 746-D—Where the River Shannon Flows, and A Little Bit of Heaven. Shannon Quartet.
- 739-D—Break the News to Mother; and Just as the Sun Went Down. Shannon Quartet.
- 748-D—In the Sweet Bye and Bye, and Onward, Christian Soldiers. Shannon Quartet.
- 747-D—In the Evening by the Moonlight, and Where the Silvery Colorado Wends Its Way. Shannon Quartet.
- These four records by the Shannon Quartet, coming so closely together, have almost the appearance of a special supplement. There is nothing remarkable about their performances, but they are at least always smooth and musical. I liked the last two better than the others.
- 842-D—Broken-Hearted Sue, and I Don't Want to Forget. Art Gillham, the whispering pianist.
- 15114-D—My Isle of Golden Dreams, and Don't You Remember the Time. Bob Nichols and Riley Puckett sing in intervals between much violin and guitar accompaniment.
- 15113-D—Weeping Willow Tree, and Pearl Bryan. Substitute Burnett and Rutherford as the names of the singers, and read the note under the preceding review.
- 827-D—Thinking of You, and Just a Bird's Eye View. Ruth Etting and piano accompaniment. Miss Etting is a skilled songster.
- 14176-D—Every Time I Feel the Spirit, and Four and Twenty Elders. Spiritedly rendered by the Birmingham Jubilee Singers.
- 14178-D—Take Thy Burden to the Lord, and On Jordan's Stormy Banks We Stand. Seventh Day Adventists' Choir. Prayer by Brother Hubbard.
- 15112-D—A Charge to Keep, and Jesus is All the World to Me. The Wisdom Sisters, vocal trio.
- 14174-D—Sin No More, and Rev. W. M. Mosley's Prayer. The aforesaid Reverend with congregational singing.
- Brunswick 3296—Some Blessed Day, and Sweeter as the Years Go By. Criterion Male Quartet, with organ on second side.
- 2267—When You're Lonely, and Because I Love You. Nick Lucas with guitar, accompanied by piano in the first, celeste on the second. The voice is smooth and well recorded.
- 3293—Old Rugged Cross, and Dear Lord, Remember Me. Criterion Quartet with organ and chimes.
- 3378—Short and Sweet, and Do-do-do. Ray Perkins with piano accompaniment.
- Columbia 2045-M—Traumerei, and Apres Un Reve (Faure). Felix Salmond in a pair of cello solos. Fine playing good recording.
- 848-D—Because I Love You, and How I Love You. Piano solo by Constance Mering.
- 850-D—Angel's Serenade (Braga) and Romance (Glinka). Well played by the Cherniavsky Trio.
- Victor 1209—Oriental Romance (Rimsky-Korsakow) and Invocation (Elwyn Owen). Played by Fritz Kreisler, violinist. On the purely mechanical side this record is probably the best of Kreisler's issued since the beginning of electrical recording. The high notes are still thin and shrill, but not to so great a degree as hitherto.
- 20201—Love's Dream after the Ball (Czibulka); and Dream Visions, Intermezzo (Carl Stix). Florentine Quartet.
- 20357—St. Louis Blues, and Lenox Avenue Blues. I cannot reconcile myself to the fact of a noble instrument like the organ being devoted to jazz, for which it is eminently *not* fitted. Yet, giving the devil his due, so to speak, I must admit that the recording here is very good.
- 20384—Cielito Lindo, and Mexican Dances. Mexican Tipica orchestra plays two selections with certainly sufficient volume.
- 20248—O Sole Mio, and Addio a Napole. Played by the Neapolitan Trio.
- 20249—Italian-Spanish Favorites, and Verona Waltz. Piano-acordion solo by Mario Perry.
- Victor 20346—Chaminade: Scarf Dance and The Flatterer. (D 10, 75c). Piano solos by Hans Barth. Barth adds steadily to his long list of the popular piano "salon" pieces. The piano tone reproduces well. (One wishes that the record Barth has made of the Mozart D minor fantasia and Daquin's Coucou for the Educational List would also appear among the regular releases.)
- 20363—Dreaming the Waltz Away and Lay My Head Beneath a Rose. (D 10, 75c). Solos by Jesse Crawford on the Wurlitzer organ. One needs only to close his eyes on listening to this record to imagine himself in the movies. Undoubtedly this represents movie organ playing at its most effective as the recording transmits every effect perfectly.
- Brunswick 3334—In a Little Garden and Tonight You Belong to Me. (D 10, 75c). Popular violin solos played by Frederick Fradkin.
- 3410—I Know That You Know and One Alone. (D 10, 75c). Phil Ohman and Victor Arden and their Orchestra, assisted by a vocal chorus. Piano duets with orchestra for dancing excellently recorded. A dance record of real merit.
- Columbia 846-D—Falling in Love With You and Play Gypsies, Dance Gypsies. (D 10, 75c). The Artist Ensemble plays these transcriptions with considerable effectiveness. The recording in the second number is particularly good; the 'cello solo at the beginning coming through with remarkable fidelity.
- 858-D—Mary Lou and In a Little Spanish Town. (D 10, 75). Organ solos by H. L. Rieder. Not to be compared with other organ recording of the month. Certain effects are excellent in their place, but the constant misuse of the "swells" spoils the very impression the organist is undoubtedly trying to make.

Newman Traveltalks on Brunswick Records

E. M. Newman, the traveler and lecturer, is widely known for his illuminating talks on the various cities and spots of interest all over the world. His public appearances always draw immense crowds of appreciative listeners who thirst for information about the marvellous worlds and cities of which they have only dreamed but never seen. Mr. Newman makes these places assume an aspect of reality while further increasing in interest and fascination.

The Brunswick Company has just issued seven double-faced longer-playing records containing Mr. Newman's travel-talks on Berlin, London, Paris, Vienna, Oslo (Christiania) Stockholm, and Prague (respectively Brunswick records Nos. 8001-2-3-4-5 and 6). Booklets containing photographs of the leading points of interest in the various cities accompany the records, which may be obtained separately, of course.

Before listening to these records, one is a little dubious about their value, although readily conceding their unusualness. But the talks are so concise, full of information and interest, that after one has listened to Mr. Newman on the records for a short time, he is quite converted. The recording is excellent and Mr. Newman speaks not only with clarity but with no monotony or exaggeration. He never hurries or hesitates, but moves smoothly on from point to point, covering a truly remarkable amount of information.

In this series of traveltalks the capitals of Europe is announced as the first of many on other places of historical or geographical interest.

In Berlin, for example, the palace of the former Kaiser, the old Museum, the Marble Bowl, the Statue of the Amazon, Unter den Linden, the Statue of Frederick the Great, Pariser Platz, Brandenburg Gate, The Reichstag, The Wannsee near Berlin, and various points of interest in or near Potsdam, are pictured in the accompanying booklet and described or mentioned in the talk.

A surprising feature in some of the records is the soft playing of a chamber orchestra in the background, which, when some famous national composer is mentioned, plays some well known composition of his. In the Vienna talk, for example, when Schubert and Beethoven are spoken of, the orchestra whispers some of their most popular melodies.

The talks are not confined to the description of buildings, monuments, etc., alone, but the various places discussed are linked up with their historical importance, so that one gets a knowledge of the nation and its history and achievements as well as a picture of the capital.

These are records of general as well as educational value that should be an unusual and valuable addition to anyone's record library.

Popular and Dance Music

IT will be noted that the new arrangement of popular records is somewhat different from that previously employed in this magazine. So many readers have written in protesting that too much space was given to dance records and that the information given was hardly of a nature to enable them to select the occasional popular recording they might wish to buy. Of course, this magazine is written particularly for those interested in the higher types of music, but on the other hand, the manufacturing companies are only able to put out high class recordings through the profits derived from the sale of these dance records. And, too, many of these sometimes despised "Jazz junk" disks prove to be of real interest and value.

So as an experiment, the present style is being tried out. We are including as far as possible all the releases while at the same time attempting to devote attention and space only to those which we feel deserve it. The lack of comment on a record does not mean that it is poor, by any means, merely that there is nothing to say about it which really deserves space. We should be glad to have our attention called to any cases of oversight or neglect.

Many "advanced" phonograph enthusiasts suffer under the delusion that popular records are turned out in any old haphazard fashion. Such is most emphatically not the case. The Editor has just been telling me about his recent visit to the Okeh recording laboratory in New York where Mr. Charles L. Hibbard, Recording Director of the Okeh Phonograph Corporation demonstrated their new electric recording instruments. The Editor was present while Markel and his Orchestra were "playing in" several numbers and he says that extended rehearsals were necessary and that repeated attempts had to be made before fully satisfactory records were produced, meeting all the tests of both Conductor and Recording Director. No pains were spared to get perfect results.

Of course, this is merely an example of what goes on daily at all the recording laboratories. And, indeed, listening to a full month's releases, anyone must agree that on the whole the records are of a remarkably high standard from a recording and a performing point of view. Admitted that a sentimental ballad is no Ninth Symphony, still it can be played or sung in a capable manner. And the way in which some of the jazz orchestras arrange and perform their pieces is really remarkable.

Popular music has been inclined to over-shadow the serious variety, a thing it must never be allowed to do, but kept within reasonable bounds it may be a thing of interest to even the most highly developed musical mind. Take the Columbia record by the Charleston Chasers, the Victor one of "hot jazz," or almost any of this month's fine Brunswick dance releases, for example. Many of these are freaks, to be sure, but they contain stunts, rhythms, and effects that arouse the admiration of leading musicians.

Brunswick seems to lead this month in the dance recordings as their recordings are of a uniformly high standard. Individual numbers from other lists often surpass them, but the Brunswick average is the highest. 3377, Do-do-do and Clap Yo' Hands (Ohman and Arden and their orchestra) in another record of excerpts from "Oh, Kay!" not quite up to the vocal in which Ohman and Arden accompany Rea and Baur. 3403, Still Waters and In a Little Spanish Town (Castlewood Marimba Band) are two quiet waltzes. 3313, finds Ray Miller and his orchestra contributing two more waltzes, Dreaming the Waltz Away and In My Garden of Memory, of nearly as fine order.

In a Little Spanish Town is widely represented: Brunswick 2433 has Nick Lucas, the crooning troubador coupling it with Put Your Arms Where They Belong; Okeh 40740 has it played by Sam Lanin and his famous players, with Moonlight on the Ganges on the other side.

Other Brunswick fox-trots are: 3400, Jack Denny and his orchestra playing I Love the Moonlight and Song of Shanghai, the latter is particularly effective; 3401, Lonely Eyes and Who'll Be the One by Ben Bernie and his Hotel Roosevelt orchestra has some very interesting orchestral effects in the second number; 3380, All Alone Monday and You Will, Won't You? by the the Colonial Club orchestra is good; nor is 3399, Ain't No Maybe in My Baby's Eyes and When the Day Is Done (Harry Archer and his orchestra) any exception—the recording in all these is very fine; of less interest are 3396, Half Moon and Little White House (Ben Bernie) and 3361, Sugar Foot Stomp and Snag It (Savannah Syncopaters); but 3379, Leander, and Someone (Park Lane orchestra deserves favorable mention, and so does 3407, That's No Bargain and Washboard Blues (Red Nichols and his 5 pennies)—the Washboard Blues in particular give one his Nichols' worth! For the last, I have reserved the prize title of the season: The Coat and the Pants Do All the Work and the Vest Gets All the Gravy! In the other side is a "wild" but stimulating version of Cock-a-doodle; both are played by the Six Jumping Jacks.

Where Do You Work-a, John? (Push-a, Push-a, Push) the latest hit (or perhaps the "late" hit) appears on Brunswick 3374 by the Six Jumping Jacks; Columbia 841-D (with Aw! Aw! Aw!—Papa Mustn't Do That) by Les Stevens and his orchestra; Okeh 40741 by Harry Reser's Jazz Pilots; and Victor 20378 by Waring's Pennsylvanians. Blue Skies appears on Brunswick 3426 with Since I Found You (Vincent Lopez and his orchestra) in a very good version and also on Victor 20455 with Where's That Rainbow (George Olsen and his music).

The Columbia dance releases are led by the most unusual popular record of the month, 861-D, Someone's Sweetheart and After You've Gone, by the Charleston Chasers. The second number is good, but the first, a very slow "blues" dance has some of the most interesting effects since Victor's Aunt Hagar Blues startled the world. 835-D contains the One Alone and Riff Song from the "Desert Song" played by Don Voorhees and Earl Carroll's Vanities orchestra. The former song also appears on Okeh 40745 by the Melody Sheiks in a good arrangement together with When I'm In Your Arms, by the (appropriately named) Happy Hour orchestra. 15117-D and 15120-D can be lightly passed over, the former (Don't You Love Your Daddy? and If I Could Hear My Mother's Prayers Again) is sung by Jack Pickell, and the latter (Hannah and Talking Blues) is sung by Chris Bouchillon. 825-D (Ricketts and Why Do Ya Roll Those Eyes) is played by Earl Burtnett's orchestra; 837-D (By the Alamo and Every Little Thing) by Jackie Sonder's orchestra; 834-D (Tell Me Tonight and Too Many Kisses in Summer) by the Californian Ramblers—the last deserving special

mention. Fletcher Henderson's orchestra plays Sweet Thing and I Need Lovin', on 854-D and Ford and Glenn sing Tell Me Tonight and Pal of My Lonesome Hours, on 864-D. Ted Lewis put over 844-D (If You See Sally and Wistful and Blue) and 826-D (Bugle Call Rag and Some of These Day) in his familiar style. 843-D (I Still Believe in You and I Love the Moonlight) is played by Fred Rich and his Hotel Astor orchestra; and Al Lenz has I Never See Maggie Alone and If I Didn't Know Your Husband and You Didn't Know My Wife, on No. 856-D. Ruth Etting sings 'Deed I Do and There Ain't No Maybe in My Baby's Eyes, on 865-D in pleasant fashion. The latter song is also sung, less effectively, with Blue Skies by Vaughn de Leath on Okeh 40750. 855-D has Leo Reisman in Angel Eyes and My Little Bunch of Happiness; and 14188-D, the Dixie Washboard Band in the Gimme Blues and Dark Eyes—a striking dance record, well orchestrated and recorded. Martha Copeland doesn't hit the mark so well on 14189-D (Fortune Teller Blues and On Decoration Day). A little above the average dance record are the following three: 860-D (Tonight You Belong to Me and Blue Skies—the first by the Cavaliers, the second by the Knickerbockers); 859-D (Honey Do and When I First Met Mary) played by Paul Ash and his orchestra; and 853-D (Here or There, Paul Specht and his orchestra and Je t'aime Means I Love You, by Harry Reser's Syncopaters—the last in an effective arrangement.)

The race records should come between Columbia and Okeh, who seem to be running nearly even in issuing them for this month. Some have been mentioned before and Columbia 861-D deserves notice again. Clara Smith sings, Get On Board and Livin' Humble (Columbia 14183-D) and Rev. J. C. Burnett preaches on the Gospel Train Is Leaving and Lord Help Me (14180-D). Papa Freddie Gives the Muddy Water Blues and Way Back Down Home, on Okeh 8122. Rev. J. M. Gates preaches on Paul and Silas in Jail and The Judgment Day's Coming On, 8430. The Mt. Vernon Choir sings When Jesus Comes and Swing Low Sweet Chariot (Okeh 8433). But perhaps the best "blues" of all are given by Hattie McDaniel on Okeh 8434 (Boo Hoo Blues and I Wish I Had Somebody). For an instrumental "blues" number, the P.D.Q. Blues and Blues From the Everglades, by Thomas Morris and his 7 Hot Babies (Victor 20330) is outstanding.

Okeh dance records not yet mentioned: 40738 (It Made You Happy When You Made Me Cry and I Gotta Get Myself Someone to Love) Sam Lanin and his famous players; 40742 (Jersey Walk—good—and Little White House) Tom Stack's Minute Men; 40744 (Idolizing and Tell Me Tonight) Melody Sheiks; 40751 (Since I Found You and Usen't You to be My Sweetie?) the first done effectively by Reser's Jazz Pilots and the second touching ditty by Ted Wallace and his orchestra; the Goofus 5 are much better than their name in 40739 (I Need Lovin' and I got the Girl—I hope there is no mistake in the order in which these two titles come, it would make all the difference in the world!). Then two Okeh vocals: 40746 (I Gotta Get Someone and I'm Telling the Birds, Telling the Bees) sung by Vaughn de Leath; and 40747 (Thinking of You and In a Little Spanish Town) by Russell Douglas.

Last, but for from least, come the always dependable Victor dance records. 20281 (Kaala and Waonahale Medleys) are respectively a waltz and a fox-trot played by the Royal Hawaiian Trio with a vocal refrain in Hawaiian (I take the maker's word for it) in the second number. 20415 (Dr. Jazz Stomp, by Jelly-Roll Morton's Red Hot Peppers and Memphis Shake, by the Dixieland Jug Blowers) are billed as "hot" jazz, a term which puzzled me considerably until I had heard the records; it was a lesson I advise everyone to learn, preferably by this recording—the jug blowing effects are particularly true to the claim, "thermometer-bursting." 20435 (Oh, Kay! and Queen High Medleys) is played as a piano duet by Fairchild and Ranger; the recording, for which high claims are made, is not much above passable. The B. F. Goodrich Silvertown Cord Orchestra with the Silver-Masked Tenor for vocal refrain figures on two records, 20436 (So Will I) and 20419 (Moonbeams); the other sides are both played by Nat Shilkret and the Victor orchestra; the first is High, High, High Up in the Hills—with a fine banjo passage—and the other, Sweeter Than You. The same band also play, Do You Love As I Love?, coupled with, I'm a Little Bit Fonder of You, by Waring's Pennsylvanians on 20393. 20409 (Every Little While and Have You Forgotten) the first by George Olsen and his music, the second by Jan Garber and his orchestra is a good dance recording of the

quieter type ("cool" as opposed to "hot") of fox-trot. 20386 (Memphis Blues and 12th St. Rag), announced as "hot noise or loo-loo-looing" recordings lives up to one's expectations; Johnny Marvin and William Carola deserve the credit due. 20437 find Shilkret's and Waring's orchestras coupled again; the first in I Know That You Know and the latter in Like He Loves Me. And to wind up this month's lists comes 20370 with two waltzes; the first by the versatile Shilkret (Blame It on the Waltz), the other (One Golden Hour) concentrated on a single side by J. McEnelly's orchestra.

(But on looking over my notes again, I find that "Chippie" Hill and Richard M. Jones' record—Okeh 8437—of the Street Walker Blues was omitted from its proper classification; an oversight which I correct here.)

RUFUS.

Foreign Records

The foreign releases must be somewhat neglected this month, but they will receive full attention in the next and succeeding issues. Several of the most striking numbers are mentioned in the regular lists.

JEWISH

Columbia 8125 F—Songs from "Dos Namele," sung by Molly Picon.

8124-F—In garten fun liebe, sung by Irving Grossman. (See also Cantor Hershman's record among the Vocals.)

Victor 79099 and 79100—Selections from Margarita (Rosenberg-Secunda). Sung by Lucy German, assisted by Leon Gold, Yudel Dubinsky, chorus, etc. Gems from a popular operetta.

79120—Der Naier Choidesh and Malkele (S. Stramer, tenor). The voice is a trifle nasal, but the songs are given with considerable dramatic power and taste.

SWEDISH

Columbia 26046-F—Var and Flyg Nina Tankar, sung by Araldo Lindi. The second song has very beautiful qualities, but the recording which is rather extreme and the surface which is far from the Columbia standard prevent Lindi from sounding at his best.

MEXICAN

Victor 79089—Mexican dances (Briseno) and Valse Bluette (Castro) played by the Orquesta Tipica Mexicana. Interesting rather than immediately appealing, to a non-Mexican at least.

LITHUANIAN

Victor 79079—Pirslio Daina and Knygniesio Daina, sung by Joseph Vaickus, tenor.

79080—Vai Ku-Ku and Oi Tu Zirge, Zirge, sung by Jonas Butenas, baritone, in robust and vigorous fashion.

POLISH

Victor 79119—Kaska Byla Latawica, Kiedy Bedzie Slonce i pogoda, W karczynie, and Mowi mu moja mateczka (Chor Nowe Zycie). Male chorus with piano, excellently recorded.

NORWEGIAN

Victor 79041—Du vet det (Polka) and Halv Tolv-Hambo, accordion duets by John Lager and Eric Olsen.

GERMAN

Odeon 10429—In einem kühlen Grunde and Steh ich in finst'rer Mitternacht, tenor solos by Richard Tauber. Excellent songs by the well known lieder singer (mechanically recorded).

Columbia 5122-F—Sah ein Knab' ein Pölein stehn, Ich weiss nicht was soll es bedeuten, sung by the Heidelberg Quartet.

55069-F—Isabella walzer and Der Fruhling in Berlin, German jazz, played by the Stretz Deutsche Jazz Kapelle.

Okeh 10426—Dorfgrusse and Susanne Polka, played by the Anton Brousek Kapelle of Chicago.

HUNGARIAN

Victor 79084—Tzidnak enjem az emberek and Edes anjam sirjat, played by a Hungarian gypsy orchestra (Magyari Imre Ciganyenekara) and recorded in Europe.

Odeon 12141—Ha Pac Pali nem lett volna and Cigamjasszony satora (Gypsy orchestra with chorus).

YIDISH

- Columbia 8123-F—Hitch-Hatch! Tehastushkes, and Lamtza-Deritza. Two comic songs by Peisachke Burstein with orchestra.
- Victor 78924—Bei a glezele mashke, and Die freilache nacht in ganeden. Kandel's orchestra.
- 78929—Geloibt un gedankt bist du gott, and Drei ingelach. Solomon Rothstein with orchestra.
- 78990—Wie is mein zivig-, and Hot Dog. Lucy Levin with orchestra.
- 79058—Shtief Mame, Meine ferlorene kinder. Lucy Levin with orchestra.
- 78994—Zisse kinder yoren, and Es zol zein a chasene. Joseph Feldman with mixed chorus and orchestra.
- 79024—A malke, and Idish. Nellie Casman with orchestra.

ITALIAN

- Columbia 14257-F—Paperascianno, and 'A Cestunia d'a Signora. Neapolitan comic songs sung by G. Delaurentis.
- Victor 79036—Dove Nasce l'Amor—Mazurka; and Miami, Florida—Valser. Played by the Orchestra Italiana Tafarella with a vocal solo by A. C. Ippolito in the second number.
- 79042—Terra straniera, and Fantasia 'e surdato. Sung by Gina Santella, soprano, with orchestra.

RUSSIAN

- Columbia 20092-F—Popurri iz fabritchnych piesen, and Krugom Osirotiela. Sung by Vera Smirnova, contralto.
- Victor 79046—Faun-Valse, and Troika i Barinya. Played by Kirilloff's Balalaika Orchestra.

SPANISH

- Victor 79060—El Faisan, and Coralito. A record well worth the attention of the general record-buyer. On the first side Margarita Cueto sings in a good voice with orchestral accompaniment; on the second there is one of the smoothest renditions of a fox-trot I know.
- 79661—Fuiste, and Mala Senda. Played by the Tipica Croatian Orquesta.
- Victor 79025—Milico Kolo, and Ja Sam Stara Pijanica, Dupinov Tamburica Orchestra with male quartet.

SWEDISH

- Victor 79029—Aftonstamning, and Vita Syrener. Another record of general interest. George Hultgren, possessor of a rich voice, sings with orchestra.

FINNISH

- Victor 79026—Eduskunnasta Tammikuulla 1918 (two sides). Singing and talking with piano.
- 79055—Mankin Lauulu, and Lapsuuden Koti—Kansanlauulu. Erik Kivi, the singing violinist. The first is The Prisoner's Song.

POLISH

- Columbia 18166-F—Cacy Lala, Rheinlander, and Wladzia, Polka. Jozefa Dombrowskiego instrumental trio.

F. S.

Book Review

A collection of historical, biographical and analytical notes, and data of a generally interesting nature, concerning musical works of importance completely recorded for the gramophone. Compiled by H. L. Wilson. Published for The Gramophone (Publications) Ltd., by George Allen and Unwin, Ltd., London. Price 7s, 6d net.

Mr. H. L. Wilson, the compiler of this book of notes on some of the musical masterpieces which have been recorded, will be remembered as the author of a vitriolic letter to an English publication a little over a year ago decrying America's musical culture, or rather, in fact, denying its existence. He wrote, for example: "It is not too much to say that America, generally speaking, is almost devoid of musical culture." A rather sweeping generality which we feel is not too much to say, specifically speaking, entirely devoid of truth! Mr. Wilson's letter largely inspired the article, "Does America Appreciate the Best Music?" in the first issue of this magazine and we feel confident that the continued progress of the state of both recorded and concert hall music since that time has fully substantiated the claims made there.

Mr. Wilson's book (which, by the way is well bound and printed; a volume of very pleasing appearance) fortunately

does not deal with any controversy over the state of musical culture in America. The American reader, however, is considerably amused to find that despite Mr. Wilson's expressed opinion of (un)musical America, he has paid it the tribute of quoting very freely from the works of American music critics and the program books of American Symphony Orchestras!

The compilation, although very evidently the work of a sincere and well read music lover, is disappointing in many ways. In the first place, it is far from complete, as many important works are omitted (for example: Haydn's Oxford, Farewell, and No. 88 symphonies; Dvorak's "Nigger" quartet; Bach's Brandenburg Concertos; Beethoven's King Stephen Overture; Mahler's "Resurrection" Symphony; Schreker's Der Geburtstag der Infantin and the Intermezzo from Der Schatzgräber; Rimsky-Korsakoff's Russian Easter Overture; etc., etc. Wagner, too, is poorly represented.) Although the works are described as "completely recorded," no discrimination is made between recordings which are complete and those which are incomplete. Sir Henry Wood's version of Till Eulenspiegel is a grossly mutilated one, which even does not claim the title of the real Till, but it is included in the list of Till recordings. There are many other such examples of works which should be mentioned, of course, but with a note explaining that they are cut.

One might wish also that the numbers had been affixed to the recordings—undoubtedly a real convenience to many readers. The lists of recordings contain several serious omissions, but considering the difficulties involved, Mr. Wilson is to be congratulated on knowing his catalogues so well.

We dislike to disparage the value of Mr. Wilson's compilation, especially since we array ourself so vigorously against him on the question of music appreciation in America, but in spite of the taste and thoroughness with which he has selected his quotations, the works from which he did so are within access of almost every one and the quotations themselves are familiar to nearly every one at all versed in music. The book possesses the virtue of uniting the notes for easy reference, but its usefulness as a handbook is marred by the fact that the notes are almost purely descriptive and that little or no analysis of the musical structure, quotation of the themes, etc., etc., is attempted.

As absolutely no mention is made of the merits or demerits of the recordings themselves (in fact, beyond the lists of recordings given, the phonographic aspect is entirely ignored, and as cut and uncut versions are listed indiscriminately together, the book is hardly of unusual interest to the phonograph enthusiast. It is for the beginner in music appreciation, anxious to "read up" anecdotes and descriptive notes on various musical masterpieces, that "Music and the Gramophone" will be of the greatest interest and value.

We had surely expected that after he had written that Americans "much prefer to take their music in abbreviated doses," he would have been careful to distinguish between complete and incomplete recordings in his book, so that Americans who did wish to grow musically would have the opportunity to avoid "abbreviated doses"! And we had even looked for something more controversial and exciting from his own pen in the book, something that would make us "sit up and take notice" as the following vigorous statements in his famous letter did: "She (America) is interested in musical personality, in the foreign artiste already famous, and is willing to pay heavily for the novelty of becoming host to distinguished guests. America dictates, nevertheless, in what manner she shall be amused in return for her lavish reception and so we find famous musicians and singers stooping to the performance of music of the popular kind for which one's mildest abuse is that it is hopelessly mediocre. One may imagine in what contemptuous regard these examples of American taste in music are held and I am not sure, too, that the contempt does not extend, in turn, to those who call the tune."

Americans have much to thank Mr. Wilson for, because it is precisely such taunts as his that goad us on to exert every energy to disprove his claims. And, too, he brings a note of excitement, of controversy into music, and in so doing makes us feel that after all, it is really worth fighting for! His new book is a painstaking and artistic effort, unfortunately neither inclusive enough nor direct enough in scope to possess the wide value a more extensive or a more intensive work would have.

F. F.

Coming Events

Of unusual interest to all music lovers is the announcement of the Columbia Company that it is issuing on March tenth the recordings of Handel's Messiah made by Dr. Henry Coward and the Sheffield Choir in England and which have been receiving so much enthusiastic comment there. A number of our readers have written in inquiries about the Messiah records; the Messiah has always been and seemingly always will be—the greatest of all oratorios in the minds of American music lovers, as, indeed, all over the world. So it is with particular joy that we see them officially scheduled for early release.

The records are three in number and are priced at a dollar and a quarter each. 50033-D: Lift up your Heads; His Yoke is Easy, and Behold the Lamb of God (chorus). 50034-D: He was Despised and O Thou That Tellest Good Tidings to Zion (Contralto solos by Carrie Herwin. 50035-D: And the Glory of the Lord, and (from the Creation) The Heavens are Telling.

Naturally, these records should find as wide favor as the oratorio itself.

Announced at the same time is the first Columbia release of Ethel Leginska, the noted pianist. 5068-M (D12, \$1.25) contains the two popular Rachmaninoff Preludes, C sharp minor and G minor. This, too, is excellent news for the quality of the Columbia piano recording and of Mme. Leginska's playing are both of the highest. One looks expectantly forward to more releases by her. The only trouble in the past has been that Columbia has issued all too few of its splendid piano records; now we hope to see Mme. Leginska given an opportunity to help remedy this.

Good news for choral enthusiasts and for piano enthusiasts at one time! Our thanks to the Columbia Company.

Mart and Exchange

RATES: Advertisements will be accepted for this column at the rate of ten cents a word with a minimum charge of two dollars. The advertiser's name and address will be charged for, single letters and single figures will be counted as words; compound words as two words. All advertisements must be prepared and be addressed to the Advertising Department, THE PHONOGRAPH MONTHLY REVIEW, 101 Milk St., Boston, Mass. Should the advertiser desire his announcement to be addressed to a box number in care of the magazine, ten cents extra for the forwarding of replies must be included.

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LARGE STOCK ACOUSTIC RECORDINGS mostly domestic instrumentals, piano, violin, ensemble, etc. Also a few orchestral works and several imported H. M. V. piano and violin records. Box 28A, Phonograph Monthly Review.

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WOOD-WIND Recordings, ensemble and solo, domestic or foreign. State composition, artists, and whether record is mechanical or electric. Box 31B, Phonograph Monthly Review.

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The Phonograph Monthly Review

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SPECIAL ANNOUNCEMENT

Owing to the fact that so many of our subscribers have written in complaining that they are not receiving their magazines, we are making a thorough revision of our subscription records.

In order to facilitate matters, we should appreciate hearing from every subscriber who has not received his copies and having exact information as to the date the subscription was entered, the manner of payment (check, money order, etc.), and the issues which were not received.

We shall also ask all correspondents to please address all communications in the future to the Editorial Department, 64 Hyde Park Avenue, Boston, Massachusetts.

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By Axel B. Johnson, President

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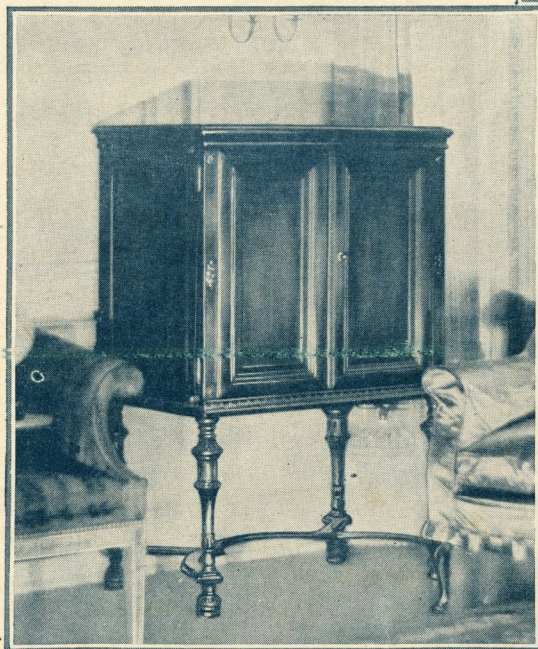
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